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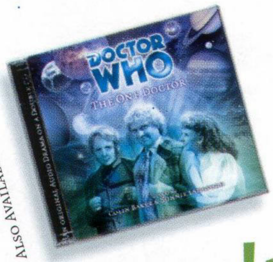

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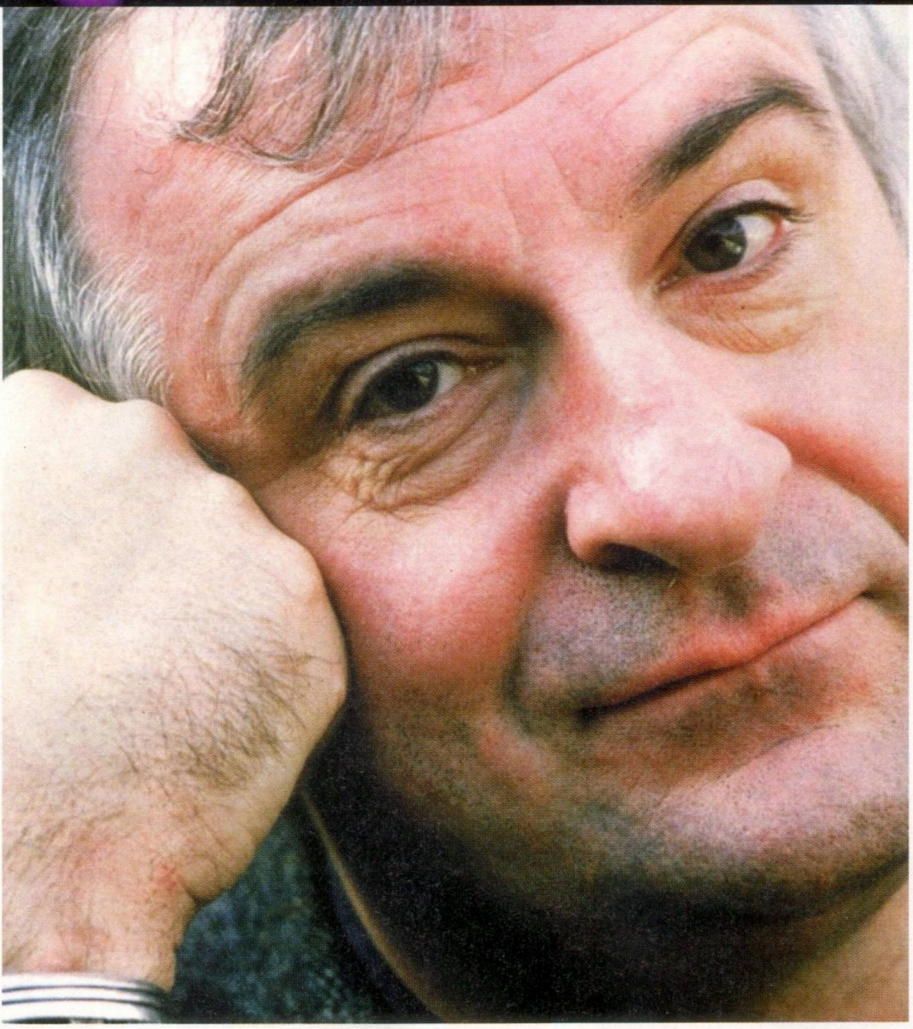
DWM 313

'Shuts down the higher thought processes and rots the brain'



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He's been a talking cow, a 'wet vet', a millionaire's hubbie – and the second most shaggable Doctor Who! Twenty years after *Castrovalva*, Peter Davison tells us what he *really* thinks of JNT's dress-sense, English cricket, Lesley Dunlop and blowing up Adric ...

12 Fixing a hole

Tales From the Fiction Factory takes a step back in time to consider Virgin's range of *Missing Adventures* – the stories that the BBC forgot to make!

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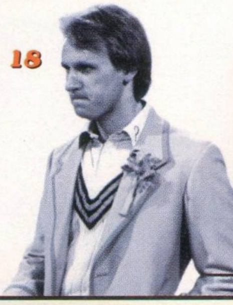

8 COVER STORY

Adams adamant

"They expected me to basically write the show ... only without the money!" The sorely-missed Douglas Adams spills the beans on his time as script editor and scribe for *Doctor Who* in this exclusive, previously unpublished interview!

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Editor's letter LOOTING THE PAST

I never though that writing a couple of hundred words could be so terrifying. But when you've just taken over the helm of a magazine that you've loved since you were a kid (I'll admit I was a bit of a latecomer. **DWM** 110 was my first. Lovely Sarah Sutton cover!) and you find yourself sitting down to compose your first editorial (*my* first editorial! Eep!), it all seems pretty daunting.

I'll confess I had a peek at some of those penned by my predecessors, but they just posed more questions for me: Should I try the "my first *Doctor Who* memory was ..." tack? (Except people tend to glare at me and mutter things like "the folly of youth!" when I admit it's *Logopolis*.) Or take the "**DWM** goes from strength to strength ..." route? (Though given the marvellous free CD sellotaped to the cover of this issue, I'd have thought that rather speaks for itself.)

I even considered the "I've wanted this job ever since I had my first letter printed in **DWM** ..." one. (But since none of my missives made the grade, it would have been a bit pointless).

So, stopping short of capering excitedly around the office, shouting "All things shall soon be mine!" – while poor Peri is obliged to answer "They surely will, honey. They *surely* will!" – I decided to keep it short and to the point:

"Hello all. I'm Clayton. I've been here for a while already. I hope we'll have some fun. And no, I won't be bringing back *UNIT Hotline*." (It'll be of no use at all to my successor, I admit, but why should they have an easy ride, hmm?)

This issue we also say hello to young Benjamin Cook (whose first memory is *Planet of the Daleks*. The repeat. In 1993. Gah!), whilst old Mr Barnes will still be peering over my shoulder for a couple of months yet. I'd like to think it's in an Obi-Wan Kenobi/Luke Skywalker sense ... but I think it's actually more of a Barry Letts/JNT one.

Well, there's just room left for something I've always wanted to say. Please indulge me:

"Happy times and places!"

Clay

Coming Up ...

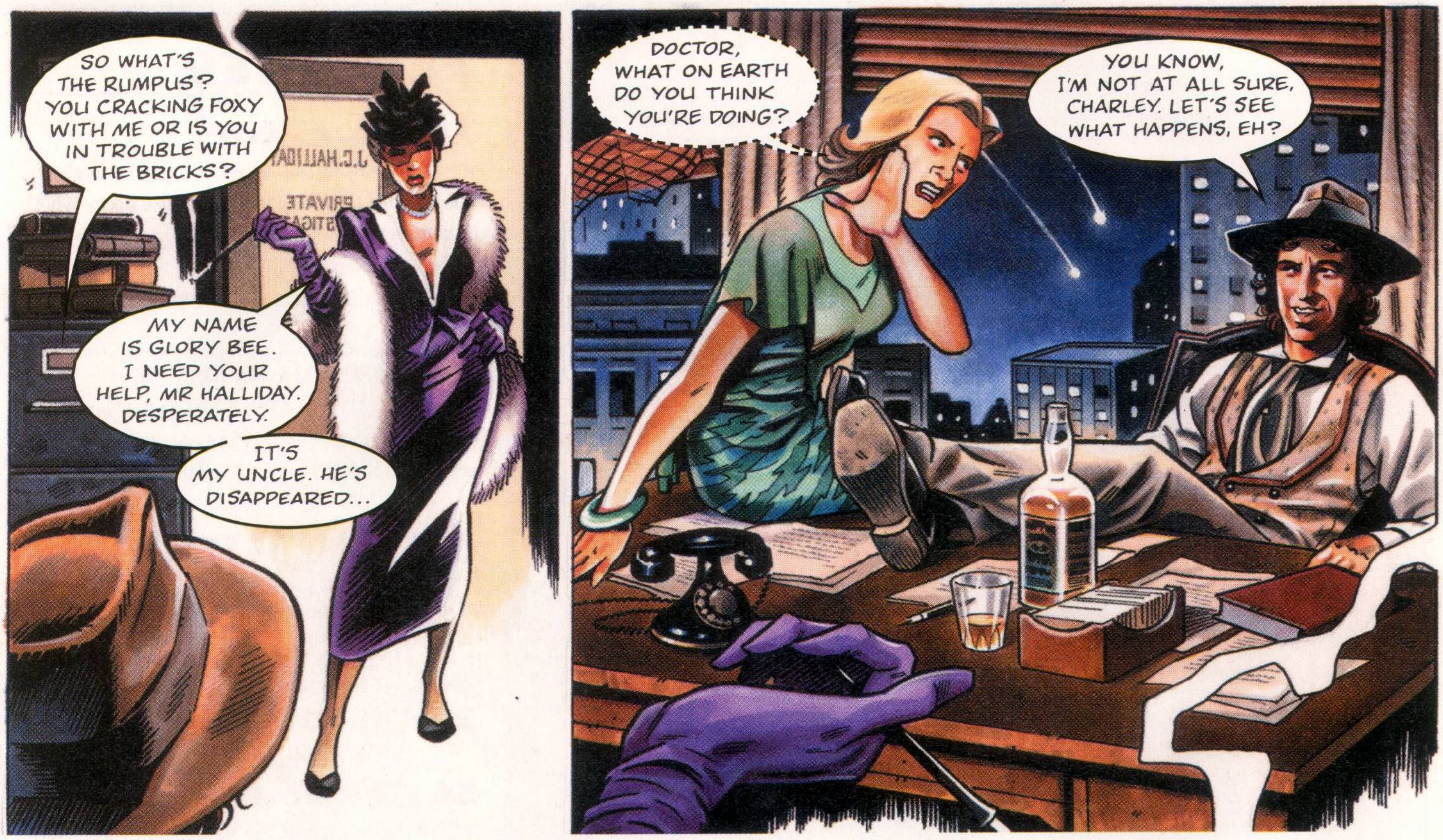
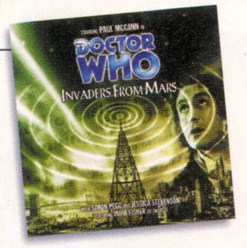

SO WHAT'S THE RUMPUS? YOU CRACKING FOXY WITH ME OR IS YOU IN TROUBLE WITH THE BRICKS?
MY NAME IS GLORY BEE. I NEED YOUR HELP, MR HALLIDAY. DESPERATELY.
IT'S MY UNCLE. HE'S DISAPPEARED...
DOCTOR, WHAT ON EARTH DO YOU THINK YOU'RE DOING?
YOU KNOW, I'M NOT AT ALL SURE, CHARLEY. LET'S SEE WHAT HAPPENS, EH?

ILLUSTRATION BY MARTIN GERAGHTY

Invaders From Mars

an audio drama by Mark Gatiss



Released on 28 January
Featuring The Eighth Doctor and Charley
Enemies Mobsters, a Soviet secret agent, a Nazi sympathiser – and some invading Martians, surely ...?
Setting New York City, October 1938
Listen out for ... The Doctor's response to the panicked cry that "the Martians are coming!"

The Doctor Paul McGann
Charley Pollard India Fisher
Don Chaney Simon Pegg
Glory Bee Jessica Stevenson
Orson Welles David Benson
Bix Biro Paul Putner
John Houseman Jonathan Rigby
Cosmo Devine John Arthur
Ellis Mark Benton
Mouse Ian Hallard

Music Alistair Lock
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Mark Gatiss

Trying to deliver Charley to Singapore in 1930, the Doctor finds the TARDIS has landed instead on New York's Broadway, eight years late – and right in front of a freshly-shot private eye. But this gumshoe's been wiped out by something that's surely not of this Earth ... As tensions rise between Hitler's Germany, Soviet Russia and the other world powers, the frontiers of military science are being pushed back at a frightening rate, what wouldn't an underworld baron – like Don 'The Phantom' Chaney – do for a piece of *that* action? Meanwhile, at the nearby CBS radio studios, Orson Welles is in final rehearsals for his shocking Hallowe'en production of *The War of the Worlds*. Does he know that there are signs of a genuine alien presence in the city? Will his broadcast become a documentary after all? Can the Doctor pass himself off as a private investigator? And are there really Martians breeding in New York?

Are there really Martians breeding in 1930s New York?

It should come as no surprise to find that *League of Gentlemen* star Mark Gatiss relishes getting to grips with an alien invasion story. His first *Doctor Who* novel for Virgin, *Nightshade*, showed an adeptness for *Quatermass*-style thrills, and in 1996 he co-authored *They Came from Outer Space*, a colourful guide to alien encounters in films.

Invaders from Mars, the story which launches Big Finish's second season of Paul McGann stories, is something else again. While sharing its title with a classic 1950's sci-fi movie, Gatiss's story combines the real events of Orson Welles' notorious radio production with a rather different sort of invasion.

So when did Gatiss first have the idea of using such a famously dramatised alien invasion within a *Doctor Who* story? "I was lying in the bath and the idea just popped into my head" says the writer-director. "It made me laugh, which is always a good sign! What if, during the *War of the Worlds* broadcast there had been a real invasion? Inspired, I immediately went back to all the Orson Welles stuff I have.

"Initially," continues Gatiss, "it was going to be very straight. In fact the first scenes as originally written were more like *To Kill a Mockingbird*! Then, as it progressed, I got into the idea that this was new *Doctor Who*. There was no house style: this was virgin territory. What is an Eighth Doctor adventure actually like? That's when it became more light-hearted."

Given that Gatiss' work has involved theatre, radio, film and TV, was this story developed purely for the Big Finish range, or had he tried to make use of it in other media? "It was purely for Big Finish," affirms Gatiss, "although the camp villain, Cosmo Devine, uses some elements I wrote for a *League of Gentlemen* monologue years ago, which has never found its way into the series. It was about a 100-year old Hollywood gossip and most of it is too rude to reprint here. But I liked the waspishness of it and thought it would be a very different kind of *Who* villain. Again, this came out of the 'why the hell not?' approach to the script which is why there's not only a couple of directly gay characters in the story – which may be a first – but also a filthy joke ..."

Had *Invaders from Mars* been written specifically to fit in with the Eighth Doctor's objective of returning

in January

Charley to 1930? “I suppose it could have been done for any Doctor but I tried very hard to make it sound fresh. Paul’s energy and Scouse naughtiness really come across in person and I wanted to get some of that unpredictability in. As for getting Charley back to 1930, I put in a dig at this notion because it’s always bothered me that the Doctor’s ungrateful companions whinge constantly to get back home!”

Unusually for Big Finish, *Invaders from Mars* is a play directed by its author. Had Gatiss always intend to direct as well as write it, or was it co-producer Gary Russell’s suggestion? “I was keen to direct *Phantasmagoria* actually, but Gary felt, quite rightly, that it was too early in the range to move away from what he knew worked. I’ve directed a few things before, but I must admit I was quite apprehensive about this. The most difficult thing is actually juggling all the different components in your head at the same time, trying to use actors’ time well ... I was greatly helped by having such an enthusiastic cast. It was really just working with friends and there’s nothing better than that.”

Indeed, Gatiss secured a terrific group of performers for this, with several well known for comedy roles. *Spaced* stars Simon Pegg and Jessica Stevenson play significant parts, while David Benson, whose one-man show as Kenneth Williams has garnered much praise, this time embodies Orson Welles. Meanwhile, Paul Putner, who appeared alongside Gatiss in some sketches for BBC2’s 1999 *Doctor Who Night*, plays Welles’ radio boss. So how had Gatiss gone about casting?

“I had epic plans for this story,” he confesses. “It was going to be like *Murder on the Orient Express*, but I managed to fight down that JNT-like urge and get people I thought were really right for it. Simon and Jess I’ve known for ages – we’re often snubbed at the same awards ceremonies – and I couldn’t have been happier with their performances. The boy in Simon Pegg loves *Doctor Who*, so he was terribly excited at saying ‘Doctor’ and ‘TARDIS’ – although he deserted the True Faith for the blasphemy which is the Force ... [*Star Wars* fandom being an integral part of Pegg’s *Spaced* character].

“I worked with Mark Benton and John Arthur on the ITV sitcom *Barbara* – and we got on famously,” continues Gatiss. “Cosmo was written as a hugely flamboyant character but John started doing it very quietly and insidiously and I went with that – it sounds terrific! I first met David Benson in Edinburgh in 1996 when I saw his Kenneth Williams show. It blew me away – he’s an astonishing actor. I’ve been trying to get him in something ever since. I’d always promised Jonathan [Rigby, who appeared in *Phantasmagoria*] a meatier part and he and Paul Putner had such a good time ... Paul did a Davros-y thing with the phlegm in his throat and I don’t think there was much effects work to do on him!”

Welles and his producer John Houseman were of course real people, so are any of the other characters remotely real? “No, but I was greatly enthused by the idea of making their New York a kind of *film noir* setting. It’s an ‘Orson Welles/B-movie invasion/*Maltese Falcon*/Hollywood-style Tarzan fights the Nazis’ pastiche! I often get a kind of crush on an idea and I lived with this thing for weeks and weeks, devouring every scrap of information about the broadcast and New York in the 1930s.”

Asked what it was like to work with Paul McGann and India Fisher, Gatiss reveals that he first met McGann on location in Vancouver during the 1996 TV movie. “I was doing a sneaky behind the scenes video [*Bidding Adieu*] for Bill Baggs. Paul was lovely and funny and frank and that’s exactly how I’ve found him ever since. He seemed greatly cheered to have people like Mark Benton in my cast – they worked together in *Nature Boy* – and to be genuinely having fun. He kept saying ‘This is great, this is great’ which is really all you can ask for. India is a scream. I think she’s just perfect for the part and, again, she seemed to really get into it. She also came to see our live show twice. That’s dedication, as the late Roy Castle used to say.”

Invaders from Mars was recorded in January 2001, but given more recent events in the Big Apple, we finished off on a realtively serious note. Does Gatiss have any hopes or fears about how an invasion story set in Manhattan might be received now? “September 11 does have repercussions,” he concedes, “but the best response anyone can have is to carry on as normal – otherwise terror does win out. This is a bit of fun and we could all do with more of that.”

Mark Wyman

Ian Hallard (Mouse) meets Orson Welles ... in the guise of David Benson!

***Spaced* stars Simon Pegg and Jessica Stevenson join Mark Gatiss and India Fisher for a romp through 1930s New York**

Jonathan Rigby (John Houseman) and Paul Putner (Bix Biro)

Time-Path Indicator

YOUR COMPLETE GUIDE TO THE COMING MONTHS IN *DOCTOR WHO*

JANUARY

Saturday 12
TV Doctor Who: The Happiness Patrol by Graeme Curry [Seventh Doctor & Ace] UK Gold

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TV Doctor Who: Silver Nemesis by Kevin Clarke [Seventh Doctor & Ace] UK Gold

Monday 14
DVD Doctor Who: The Tomb of the Cybermen by Gerry Davis and Kit Pedler [Second Doctor, Jamie & Victoria] BBC Video

Saturday 19
TV Doctor Who: The Greatest Show in the Galaxy by Stephen Wyatt [Seventh Doctor & Ace] UK Gold

Sunday 20
TV Doctor Who: Battlefield by Ben Aaronovitch [Seventh Doctor & Ace] UK Gold

Monday 21
Audio drama Dalek Empire 4: Project Infinity by Nicholas Briggs Big Finish £9.99

Thursday 24
DWM The Complete Fifth Doctor 68-page collectors’ special on sale

Monday 28
Audio drama Doctor Who: Invaders from Mars by Mark Gatiss [Eighth Doctor & Charley] Big Finish

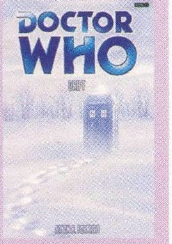
FEBRUARY

Saturday 2
TV Doctor Who: The Greatest Show in the Galaxy by Stephen Wyatt [Seventh Doctor & Ace] UK Gold

Sunday 3
TV Doctor Who: Battlefield by Ben Aaronovitch [Seventh Doctor & Ace] UK Gold

Monday 4
Novel Doctor Who: Hope by Mark Clapham [Eighth Doctor, Fitz & Anji] BBC Books

Novel Doctor Who: Drift by Simon A Forward [Fourth Doctor & Leela] BBC Books



Soundtrack Doctor Who: The Faceless Ones by David Ellis & Macolm Hulke [Second Doctor, Ben, Polly & Jamie] BBC Radio Collection

Thursday 7
DWM 314 on sale

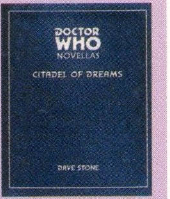
Saturday 9
TV Doctor Who: Ghost Light by Marc Platt [Seventh Doctor & Ace] UK Gold

Sunday 10
TV Doctor Who: The Curse of Fenric by Ian Briggs [Seventh Doctor & Ace] UK Gold

Monday 11
Audio drama Doctor Who: Excelis Dawns by Paul Magrs [Fifth Doctor & Iris WIldthyme] Big Finish £9.99

Monday 25
Audio drama Doctor Who: The Chimes of Midnight by Robert Shearman [Eighth Doctor & Charley] Big Finish

Novella Doctor Who: Citadel of Dreams by Dave Stone [Seventh Doctor & Ace] Telos Publishing £10/£25



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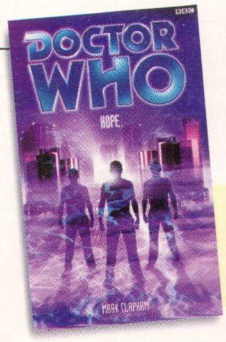
Hope

a novel by **Mark Clapham**



Published 4 February
Featuring The Eighth Doctor, Fitz and Anji
Enemies Silver
Setting The city of Hope, on the Endpoint
You'll like this if you like ... *The Robots of Death*, Cybermen stories, *The Infinity Doctors*, *Father Time*
Watch out for The Doctor coming to a shocking realisation midway through a fight ...

You can't rewrite history, so the story goes, "not one line!". But dreaming is free, and Anji Kapoor never quite came to terms with the death of her boyfriend, Dave. Stranded in the bleak, poisonous city of Hope, further from contentment than ever, thoughts of home, love and comfort just won't go away. The Doctor's not exactly oblivious to this, merely preoccupied – he's pushed the TARDIS way too far, and stranded himself and his two friends. As Iris Wildthyme recently noted, the Doctor's become rather more pragmatic these days. But just how big a risk is he prepared to take to get back to somewhere he and Anji might feel at peace ...?

You're probably familiar with Mark Clapham's name – he's written plenty of books before. But, like his former co-writer Jon DeBurgh Miller, whose *Dying In The Sun* hit the shops back in October, only now has he decided to go solo. "My co-writing years were a lot of fun," Clapham concedes, "and allowed me to go into my 'first' novel with a lot of experience – but I'm very glad to have struck out on my own. When you are writing on your own, every word is yours, and I was quite surprised how much difference that made. It allowed me to play around a bit more, to make the book flow from line to line, chapter to chapter, in a way which I've never had a chance to do before."

So, without the safety net and inspirational spark of a co-author, where did Clapham get all his crazy ideas? "The basic plot is one I've had for a while, but it was refined through concentrating on the lead cast of the Doctor, Fitz and Anji. [BBC Books consultant] Justin Richards was very good at helping me focus on the things in my outline which made for a solid character driven story, and stripping away all the sideshow stuff that would have distracted from the book's main themes."

Clapham's last joint effort, *The Taking of Planet 5*, arrived smack in the middle of the *Interference* arc, and again, with *Hope*, he's rising to meet some of the challenges posed by Lawrence Miles in *The Adventuress of Henrietta Street*. Does fitting into an ongoing story arc make much difference to the writing process? "I swap manuscripts and outlines with the other authors wherever possible, and warn them of anything I do that they need to be aware of. In general, I try to add to the toybox when I can, and leave the toys in a shinier condition than when I found them."

More so than any novel since her introduction in *Escape Velocity*, *Hope* is Anji Kapoor's story. Why was Clapham drawn to this character? "I love Anji, she's the sort of person I know and get on with in real life. For me, the highlights of her first year have been *City of the Dead* and *Grimm Reality*. Both books show her as a normal person trying to struggle through in unnatural circumstances – a good reader identification figure. Some of the plot threads I was developing for *Hope* led to a story possibility which went straight to the heart of her character – it was too good an idea to crush down into a tiny subplot, and so it became a central issue which added some tension to the relationship between the Doctor and Anji.

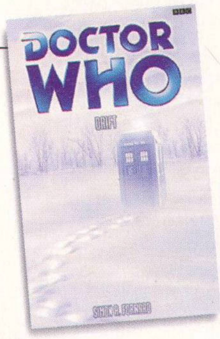
Just how big a risk is the Doctor prepared to take?

"I wanted to write a story with action, villains, conflict, a vivid setting, a few jokes and a lot of character development. If you like any of these things – and if not, what *do* you like? – then please give *Hope* a try!"

David Darlington

Drift

a novel by **Simon Forward**



Published 4 February
Featuring The Fourth Doctor, Leela and UNIT
Enemies Can't tell you – but they're truly chilling ...
Setting New England, USA
You'll like this if you like ... Stephen King, *The Talons of Weng-Chiang*, *Horror of Fang Rock*, *Fargo*
Watch out for One man's conviction that he is being stalked – while borne on a stretcher

It'll soon be Thanksgiving, and Amber Mailloux's daddy is coming to see her. All the way from Oklahoma, through snow, and ice, and alcoholic haze, Curt Redeker's coming to see her. But Thanksgiving represents celebration – of being healthy, cared and provided for – and with the freezing winter already upon Melvin Village, neither the townspeople nor the starving animals in the woods have much cause for gratitude. Indeed, anyone straying too far from home is in danger from exposure to the elements. One would think that was self-evident – so why, when Amber goes missing, does UNIT get involved in the search? What do they expect to find out there in the snow and ice?

"It's been a long road getting here," sighs Simon Forward, "but I knew I wanted to write from a very young age, and I wasn't ever going to give up. The fact that it's a *Doctor Who* novel is a major bonus – two lifetime goals realised in one go. It's brought out the kid in me!

"The idea came to me in the opening moments of *Fargo* – so how long ago was that? It was all born in that one idea – that any alien menace or monster could lurk at least as effectively in such total whiteness as in the shadows. Of course, it did mean I was busy thinking about the story and only half of me was there in the cinema, so I had to go see the movie again ..." Did that movie perhaps also inspire the unusual American setting? "My fiancée at the time was from Massachusetts, and had spent some time in New Hampshire, so you could say I had inside information. Given the New England setting, it was kind of impossible to ignore the Stephen King influence, but there are plenty of other influences in there, both cultural and personal. I've travelled across Siberia, so there was a lot I could draw on in terms of describing the cold and the whiteness. But America was really the right setting – hopefully the end result feels very American and very *Doctor Who*-y at the same time.

"Originally, I wrote *Drift* for the Third Doctor and Liz Shaw, a partnership I'm very fond of – I saw it as a good chance to break them out of their British environs. Justin Richards suggested I revise it for the Fourth Doctor and Leela or Sarah. Sarah might have fitted, but Leela won out, essentially because she didn't 'fit' – she has such a unique perspective, everything is a discovery, a mystery, an adventure to her. Here was a chance to put Leela in a truly alien environment: Earth. And Tom Baker's Doctor is so vivid for me that I find I can write for his Doctor quite freely."

The portrayal of UNIT as a slick multinational organisation fits with the general trend in the novel series, most recently exemplified in *Bullet Time*.

"When I was a child, there was always more to *Doctor Who* than met the eye: it always seemed deeper, more adult, and ultimately far more convincing than it realistically could have been on those budgets. I guess I would always be inclined to write *Doctor Who* from that standpoint: faithful to the original but filling in all those extras that I felt sure were there ..."

What is lurking outside in the snow and the ice?

So, with childhood memories revisited and dreams fulfilled, is Simon Forward as happy with the product as the experience? "Yes – I'm told that even non-*Doctor Who* fans could pick up *Drift* and find a full and involving novel. However true that may or may not be, at its heart there is a story that is more than 'just' a *Doctor Who* adventure, but at the same time it's true to the spirit of *Doctor Who*."

David Darlington

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OUT FEBRUARY

MYTH MAKERS 52
PATRICK TROUGHTON

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Just visiting this planet

CITY OF DEATH: TOM'S FINEST HOUR – OR THE ONE WHERE "THE FUNNY BITS GOT FILMED WRONG"? **CHARLES MARTIN** SPOKE TO MUCH-MISSED *DOCTOR WHO* AUTHOR AND SCRIPT-EDITOR **DOUGLAS ADAMS** ABOUT REWRITING, RECYCLING AND RELEASING *SHADA*. ACCIDENTALLY ...

Doctor Who fans can can afford to be smug when the subject of Douglas Adams comes up; we knew him long before those Johnny-come-lately *Hitchhiker's Guide to the Galaxy* fans. Adams was something of a sensation as a writer and script editor for *Doctor Who*, and his distinctive imprint on the programme's late 1970s heyday rivals that of Tom Baker himself. Following Adams' untimely death earlier this year, I was motivated to finally dig up a long-thought-lost transcript of some interviews I had conducted with him years before. It seemed that the time had come to finally air his views on *Doctor Who* – a show that, in some ways, served as a springboard to his greater fame, and offered one of the first platforms for his unique vision of life, the universe, and everything.

While some of the interviews for this article were originally conducted in New York City and Miami as part of Adams' US tour to promote his fifth *Hitchhiker's* book, *Mostly Harmless*, it was not my first meeting with Douglas Adams. Eleven years earlier, I was sitting in a hotel bar in Fort Lauderdale regaling a friend with my largely-negative impression of *Life, the Universe and Everything*, Adams' third entry in the *Hitchhiker's* series of novels. We were there for the annual Book Fair. "Oh, there's loads of brilliant ideas," I was saying, probably too loudly, to my friend, "but there's not enough structure. The whole thing feels rushed – like he'd had to write it with a gun pointed at his head."

"Well, as you happen to mention it," came a voice from the stool just behind me, "they did make me do it more or less as you describe. The deadline was horrible."

Note to self: if you want to criticise a convention guest, remember to do so when they aren't sitting next to you. Adams proceeded to talk to us star-struck fans most graciously about the rigours of trying to squeeze out a third *Hitchhiker's* book, and the fact that he'd ended up using material from what he called "a rejected *Doctor Who* idea." This, we were to find out later, was something of a trademark of his.

> "Doctor Who was literally driving me mad. The scripts needed far more work than I'd expected ..."

Although Adams is remembered fondly by *Doctor Who* fans for such memorable stories as *The Pirate Planet* and *City of Death*, it's the ideas that never made it – his 'non-contributions' if you will – which have kept his name so prominent in *Doctor Who* circles. The oft-referred-to ideas that came from rejected stories; the absence of novelisations of his scripts; and the story-that-nearly-wasn't, *Shada*, all have a particular allure.

But, unbeknownst to many fans, Douglas Adams was a rising star before he crossed paths with our favourite television programme. He had written extensively for BBC Radio and had contributed material to a number of well-known comedy television series, including *Monty Python's Flying Circus*. A close friend of Pythons Graham Chapman and Terry Jones, he and Chapman filmed a short pilot for the BBC that went nowhere just after the pair left university. Much later on, Adams contributed to Chapman's autobiography, and Jones has co-wrote stories with Adams (such as the novelisation of Adams' computer game *Starship Titanic*).

One of Adams' earliest contributions to *Doctor Who* was the second – and in many ways most successful – story of Season Sixteen's Key to Time series, *The Pirate Planet*. Adams named it as his favourite of his own *Doctor Who* works, even though it "was a natural six-parter that got concertina-ed into a four-parter. I was terribly sad because *so* much really good stuff got left out, and I felt there was a show ten times better than that which could've been made.

"To be honest, although Bruce Purchase was a very nice guy, I thought that he was not the right casting for that. The Captain needed to be someone very grotesque – larger than life and very sort of big and beligerent, almost to the point of parody. I thought that Bruce – encouraged by the director – was a little too jokey and camp from time to time."

Some may find it a bit shocking to hear Douglas Adams, co-conspirator behind the notoriously comedic Season Seventeen, complaining about a bit of over-the-top acting. However, he later explained that his intention was that only select elements of any given story would be played for laughs, "but when the other actors came in they just decided to all play it OTT. I couldn't stop them, as they'd always come back with 'well, you wrote it funny'!"

Though Adams was very much resigned to the fact that television presentation rarely matches the writer's vision, he was rather happy with the way his second story, *City of Death*, turned out. Mostly. "My favourite little bit in it just sort of got filmed wrong," he sighed. "The thing I liked was the notion of the Doctor, having arrived in Paris and looking for somewhere to hide the TARDIS, parks it in a modern art gallery where he hopes no-one will notice it. The way that shot was meant to go was that [the viewer] starts off by seeing one exhibit after another and sort of wondering why he's there, until you get to the sixth or seventh exhibit and its the TARDIS!

"I'm sorry I sound so negative – this is the writer's constant complaint. Things never look the way you picture them when you write them, so you are inevitably disappointed. It's the insidious evil of the committee who invariably become involved at some point. It's one of the reasons becoming the script editor sounded rather appealing – I'd have a lot more control in what got filmed." This lure of more control seems to have been the main reason why Adams, who was already receiving plaudits for the *Hitchhiker's* radio series, was persuaded by producer Graham Williams to come on board as script editor for *Doctor Who*'s 17th season.

Adams, who had been as surprised as anyone when the radio series he penned and produced became a runaway hit that demanded a sequel (and much more), had expected a fairly light workload from *Doctor Who*, allowing him to continue working on the radio. However, he quickly discovered that script-editing *Doctor Who* was nothing like script-editing for BBC Radio ...

Tom Baker: "So much vitality and life" © BBC

"My experience when I was a writer was that you wrote the show, and that the script editor sort of ... edited; gave you notes, did a bit of re-writing, that sort of thing. I found, however, that when I was on the other side of the table, the writers expected the script editor to basically write the show, but without the money!"

Adams' presence was felt almost immediately on *Doctor Who*. At one point in *Destiny of the Daleks*, the Doctor pulls out a book to read – *Origins of the*

The Pirate Planet: an Adams favourite, even though it could have been "ten times better". © BBC

Universe, by Oolon Colluphid – that was an in-joke relating to the *Hitchhiker's Guide to the Galaxy*.

"*Doctor Who* was, at that point, quite literally driving me mad," Adams recalled. "I had far more work to do on the scripts than I expected, and it was hurting my radio stuff, which put a lot of pressure on me. I've never liked pressure."

Nevertheless, Adams was able to last the entire season before retiring from *Doctor Who* and going on to pen both the second *Hitchhiker's* radio series and the novelisations of the radio scripts.

Though Adams remembered all of the stories of Season Seventeen as needing "tremendous amounts of work," *Destiny of the Daleks* was one Adams singled out as particularly troublesome, as it needed "top-to-bottom rewriting."

"I'm not sure how much I should say about this [story], as I wasn't involved in the writing, officially speaking. When you did a Dalek script, it had to be done by Terry Nation – a canny fellow, and very charming. He had to get paid for the script, but the script he brought forward was a couple of explosions and a couple of people running up a corridor. So you had to turn that lot into a story."

Adams' additions to *Destiny* included Romana's jokey regeneration © BBC

Adams' and Williams' swansong was to be *Shada*, the Season Seventeen finale that was never completed due to a strike at the BBC. Unlike most others connected with that ill-fated production, Adams breathed a sigh of relief when the project was abandoned: "I'll tell you the history of that programme. I was down to write the six-parter at the end of that season. I had in mind a story that I wanted to do, and the producer said, 'No, that's over the top, I don't want to do that story. Come up with something else.'

"I so much liked my story that I kept on and on about it, thinking that eventually he'd run out of time and have to accept that story because it'd be ready to go. Well, he *still* wouldn't accept it. Finally, about three days before his director was due to join, I had to sit down and write something else. So I wrote *Shada*, which was a sort of last-minute-panic thing to do. Didn't particularly like it. I thought it was rather thin – at most a mediocre four-parter stretched out over six parts. So then when it was cancelled halfway through production, I thought 'Phew!' – because it wasn't very good, and now at least I'm spared anybody seeing it!"

Of course, that was not to be. Incoming producer John Nathan-Turner tried to get permission to remount the production in 1981, but was turned down by the BBC. The story that Graham Williams had rejected repeatedly, *Doctor Who and the Krikkitmen*, later went on to form the crux of the plot of *Life, the Universe and Everything*. *Shada*, of course, was revisited by Adams years later, many elements finding their way into his novel, *Dirk Gently's Holistic Detective Agency*. When this was pointed out, Adams simply shrugged: "There were good bits in it, and I didn't want them to go to waste."

This, too, is something of an Adams trademark.

In 1992, however, Nathan-Turner was successful in getting permission from Adams to film linking narration and release *Shada* on video. So if Adams felt so strongly that the story wasn't worth watching, how had Nathan-Turner persuaded him to agree to the release?

"For years and years and years I managed to sort of keep a lid on it," related Adams, "and then, accidentally ... Well it was one of those crazy things. I couldn't believe that it actually happened! There was a pile of contracts that I had to sign, all of which had been checked and cleared, and I just went ahead and signed them all. It turned out that one of them was for the videotape release of *Shada*, which I never wanted to have happened."

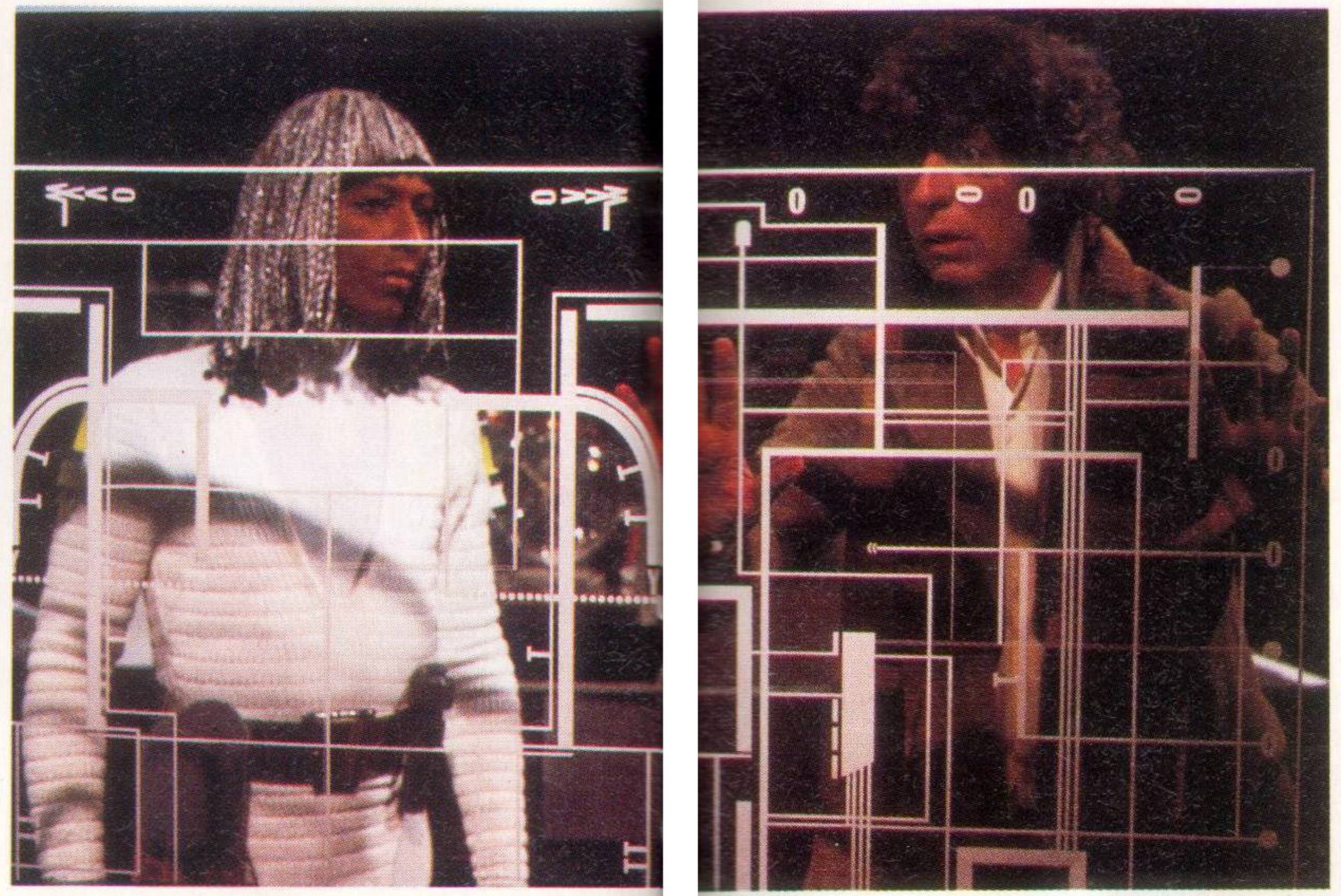
"Tom oscillated between being the most wonderful person you'd ever met, to someone y 'd gladly shove off a cliff"

At the time that I spoke to Adams about *Shada*, he was unaware that the tape had actually reached the shops. He was so alarmed by this fact that I felt it necessary to mention that a considerably less-well-done "fan" version (with huge chunks of text explaining the bits that would have been there) had been circulating for years. He was virtually inconsolable.

Indeed, the only thing that seemed to cheer him up was the news that Tom Baker had been engaged to do the linking narration. So I asked him what it was like to work so closely with one of England's most colourful character actors.

"Tom is really one of a kind. Tom is one of those people who oscillated between being one of the most wonderful, awesome, engaging people you have ever met to someone you would gladly shove off a cliff!"

Looking back at Tom's Doctor, Adams was full of praise: "What you get at the end of it is an extraordinary characterisation that nobody else could've pulled off. The one thing I always think when people complain about the way an actor behaves is, well, if you feel like that you shouldn't be a director or a producer because that's their nature. Of course, some of them are dreadful and aren't any good, so you show them the door. But when you get somebody like Tom, who has the most extraordinary screen presence, so much vitality and life, you accommodate it."



Destiny of the Daleks: a couple of people prepare to run a corridor. Away from an explosion, probably © BBC

C*ity of Death* – co-written with producer Graham Williams and transmitted under the in-house pseudonym of David Agnew – is continually cited as one of the series' high points, and Adams was clearly fond of this script as well, seeing as some of its ideas were also re-employed for the first Dirk Gently book. Since Adams clearly looked back fondly on his *Doctor Who* work, why had he never novelised his stories, or allowed anyone else to do so? After informing him of the years of rampant speculation as to the reasons, I asked Adams for a direct answer.

"Basically, the thing is this: Target Books has said to me many times 'Can we get someone to novelise your stories?' and I have always said 'No, if they're going to be done, I'd rather do them myself.' To which they respond 'Oh, well, we'd be very pleased if you did them.' So I say 'Well, what's our deal?' and they reply 'Well, we have our standard deal, we pay you £300' or something, to which I say 'Well, I don't want to be embarassing about this, but I do have this tendency to be a bestselling author.'

"Unfortunately they then say, 'Oh yes, well, anyway £300 is our standard offer.' Those are their rules, and that's their offer. It's terribly Vogonian thinking!"

Shortly after we spoke, Virgin Publishing began printing new, original *Doctor Who* novels. At a later meeting, I asked Adams if he would be willing to work with *them* regarding these unnovelised stories. "As it happens, they rang me up to discuss exactly that," he laughed. "Amazingly, they pretty much repeated the offer – and logic – of the Target people. Bloody-mindedness, that's what it is!"

Still, he did hold out some small hope that he might one day relent: "I passed my 42nd birthday a while back – not an important event for most people, but it was for me, of course – and I realised that not everything I want to do I'm going to get to do. So some of these things might one day get done, by me or – much more likely – by someone else."

Nevertheless, Adams was very wary of letting others adapt his work, and here's why: "Well, everyone wanted a third *Hitchhiker's* radio series, presumably adapting *Life, the Universe and Everything*, so I thought maybe I should do it and the BBC kept saying, 'Let us adapt it! This is what we do! We are very very good at adapting things! There's no-one in the world better than us at adapting things!' So I said OK. And they got an adapter in and they adapted the script. And when I read the first two scripts I just said, 'This is *dreadful*, this is absolutely *dreadful*. This is *appalling*!' Then there was a bit of argy-bargy and my options were that I drop everything and go and do the proper adapting job on it myself, or I let them go ahead and adapt it when it was crap. So, basically, I pulled the plug on it."

Resurrection man: *Shada*'s Chronotis resurfaced in Adams' first *Dirk Gently* novel. © BBC

With, at the time, ever-present rumours of a new series and even talk of a *Doctor Who* movie, I asked Adams if he would have any interest in writing for *Doctor Who* again should it ever return – in whatever format.

"I shouldn't think I would work for *Doctor Who* again," he stated. "I've got too much of my own stuff to do now."

On the subject of further *Hitchhiker's* books, Adams was less certain: "I hesitate to say 'never again' because look what happened to Sean Connery! So I can't say 'never' because then I'll immediately go off and do another one. Actually, it would be much easier to do another one now than previously, because I took the precaution of killing off all the characters at the end of the last one [*Mostly Harmless*]. It's much easier to start it off because I know where all the characters are ... they're dead! In a science fiction novel death is not a hindrance to anything. A lot of people got very upset about that as if one's actually killed real people in some way. These are characters in a science fiction novel, for God's sake!

"In the past they would all end up scattered everywhere at the end of a novel, so in the next novel you write you spend the first third of it acting less like an author and more like a sheepdog, trying to round all the characters up. That's one of the reasons that Zaphod didn't appear in the last book, because I just couldn't work out how to gather him in."

Speaking of books, I asked Adams which authors he was reading at the time. "Well, I'm actually reading a lot of science non-fiction lately. That's my term to explain to people that I don't generally read much science fiction. I prefer actual science, it's much more fascinating. The scientists I find most inspiring are Richard Dawkins, Richard Feynman ... anybody called Richard, really!"

Finally, I asked him about the future. Keeping in mind that this was early 1995, it was clear he had enough work to keep him busy for at least another decade. In rapid succession, he mentioned the *Hitchhiker's* movie (at the time in the hands of Michael Nesmith, later optioned by Disney, still unmade to this day),his almost legendary 'forthcoming' novel *The Salmon of Doubt* ("I've been telling everybody that it's a Dirk Gently book, because what inevitably happens is any idea you discuss drops out of the book!"), a hope to do another volume of *Last Chance to See*, his non-fiction masterpiece about the rapidly-vanishing exotic species of the Earth (a subject for which Adams had tremendous concern), a CD-ROM version of his wordplay book *The Meaning of Liff* and a project he was working on at the time that had him really excited:

Shada: there may have been "good bits in it", but for Adams it just wasn't Krikkit ... © BBC

"I was really pleased with [the then recently-released *Illustrated Hitchhiker's Guide to the Galaxy*], but there's a bit of me that thinks that, having learned from that project, let's go forward and approach another one in a completely different way. Which I would do for no other reason than because the technology has completely changed again in the last 20 minutes! Have you seen the CD-ROM game called *Myst*? [The project I have in mind is] based exactly on that notion. You create the world entirely within the computer and then you can move through it and take photographs from any angles you like within it. I think the technology is finally there to do it."

Having won numerous awards and critical praise for the resulting game, *Starship Titanic*, Adams turned his attention to what would ironically end up as one of his last projects, *The Hitchhiker's Guide to the Future* (which can currently be heard via http://www.bbc.co.uk/radio4/douglas_adams/). In it, he spoke extensively on his vision of the future, a topic he had already spent rather a lot of time thinking about in his work:

"On the whole, I have a quite optimistic view of the future. If we all allow ourselves to be hypnotised by the *Blade Runner* vision of the future, then that's what we'll get. I hope our philosophy of the future is based more on a genuine understanding of the way the world actually works rather than wishful thinking about it."

Noble sentiments. But then, they were something of a Douglas Adams trademark, too.

Tales From the Fiction Factory

THE MISSING ADVENTURES

CHAPTER FOUR

The Gap Band

In which the first six Doctors finally get a literary look-in as Virgin launch a new/old range of fiction. David J Howe explores the *Missing Adventures* milieu ...

Since 1991, Virgin Publishing had been finding success with a range of original *Doctor Who* novels collectively entitled *The New Adventures*. These books followed the Seventh Doctor and Ace after the events recounted in the final television story, *Survival*, and had taken the opportunity to develop the characters; the Doctor had become darker and more manipulative, Ace had matured, and a new companion – archaeologist Bernice Summerfield – had been introduced.

With the *New Adventures* doing increasingly well, Peter Darvill-Evans, in charge of Virgin's fiction publication schedules, and fellow editor Rebecca 'Bex' Levene, started to think about how they might expand Virgin's *Doctor Who* publishing programme. Darvill-Evans had initially been very resistant to producing fiction with any but the most recent incarnation of the Doctor, as he explained: "The obvious thing was to move forward. I didn't want to go back to the past. There has always been in *Doctor Who* fandom a terrible lust for nostalgia, and this was no good to me as a publisher because we'd done that through the novelisations. The only way was to go forward."

There were, however, conflicting pressures at the conception of the *Missing Adventures*. "Some fans, as far as I could tell, were keen, but there were also murmurings from fandom that not everyone would be able to buy more than one book each month (the then publication rate of the *New Adventures*). Virgin, it was said, was becoming greedy and not looking after the interests of fans.

"As far as I can remember, myself and Virgin Publishing came to support the idea in increments. Doubling the publication rate of the *New Adventures* hadn't harmed sales, John Peel's novelisations of *The Power of the Daleks* and *The Evil of the Daleks* were a powerful indicator that old Doctor stories still sold well, and the first *Decalog* was also a success. Short story collections were big publishing business in the 1960s, but by the 1990s they had become very difficult to sell. The fact that *Decalog* sold well into the book trade suggested to us that bookshops believed that anything with *Doctor Who* on the cover would sell OK."

The *Decalog* collection was ultimately to make up Darvill-Evans' and Virgin Publishing's minds. This book had been proposed to Virgin early in 1993 by two authors who had been working on factual titles published by the company, Stephen James Walker and Mark Stammers.

The title originated as a potential adjunct to popular *Doctor Who* fanzine *The Frame* (edited and published at the time by Walker and Stammers along with David J Howe), but this had been discounted by the editors for various reasons. Eventually Stammers suggested that he and Walker try their luck with the project at Virgin (Howe was already tied up working on the 30th anniversary book *Timeframe*). "It was I who came up with the title *Decalog* (originally *Decalogue*)," recalls Walker, "and Peter suggested having a linking story running through the book – the idea being that people who read it cover to cover would get something extra out of it. Mark and I were quite happy with that suggestion, but realised it would make it a bit harder to pull the project together. For that reason, I decided to write the linking story myself, rather than ask one of the individual contributors to do it, which could have made the editing process a bit of a nightmare!

"We invited a fair number of writers to submit ideas for stories – not only well-known names from the *Doctor Who* novel range but also people we had known for years and whom we considered to be excellent writers. David Auger and Tim Robins were two who fell into that category. We also received quite a lot of unsolicited ideas. In the end we had far more good ideas than we were able to use. We just had to pick what we thought were the best ones and reject the rest, which was actually an extremely difficult process."

The first *Decalog* was sold into shops some six months before its publication date of 17 March 1994, and Darvill-Evans quickly realised that he was onto a winner. "I was extremely pleased with how the book turned out. It received exceptionally positive feedback from individual readers (although certain reviewers in specialist news-stand magazines, who, I believe, had themselves submitted short story anthology ideas which had been rejected by Virgin were less kind), and I was subsequently told by Virgin that it outsold all the *New Adventures* novels.

"The second book, subtitled *Lost Property*, was put together in a similar way, and again I was very pleased with the end result, although I did feel that Virgin allowed us rather less editorial freedom on that one than they had with the first. For instance, they rejected our original idea for a linking story and substituted another theme – the Doctor's homes – which we felt worked less well. I was also very disappointed when Peter vetoed our use of another David Auger story proposal, which we felt was one of the strongest that had been submitted, on the grounds that it was "too radical". It contained a number of ideas that have since been echoed in Lawrence Miles's Faction Paradox concept in the BBC novels.

"Partly because of that perceived lessening of editorial freedom, and partly because we were aware that lots of other writers were vigorously lobbying Virgin to be given an opportunity to edit their own *Decalog* collections, Mark and I decided to call it a day after the second book."

The third *Decalog* title was edited by Andy Lane and Justin Richards, the linking theme being the consequences of the Doctor's actions through a series of ten adventures.

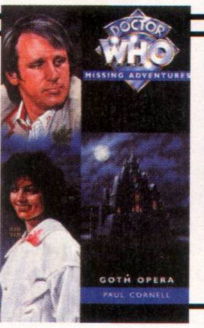
There was obviously a market for books featuring past Doctors and so, in September 1993, Darvill-Evans started to put together plans for a 'sister range' to the *New Adventures*.

As with the launch of the *New Adventures*, this new range – given the logical epithet of *The Missing Adventures* – was initially planned at the rate of one book every two months. Such was the interest, however, that even before the first was in the shops, they were moved to a monthly schedule. "The reason for this," explains Darvill-Evans, "was simply one of common sense. It is much easier for book-

Facing page: *A Device of Death* and *The Shadow of Weng-Chiang* by Alister Pearson, *Dancing the Code* by Paul Campbell

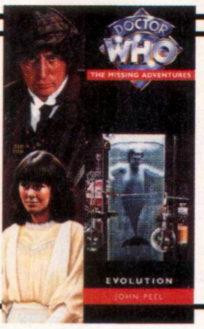
Those Missing Adventures covers in full!

Fancy collecting the set? This handy visual guide to the full run of Virgin *Missing Adventures* shows all first British editions, plus their month of publication, original price, (w)riter and (a)rtist



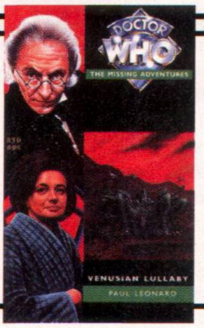
Goth Opera

07/94 £4.99
w Paul Cornell
a Alister Pearson



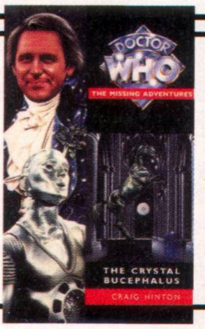
Evolution

09/94 £4.99
w John Peel
a Alister Pearson



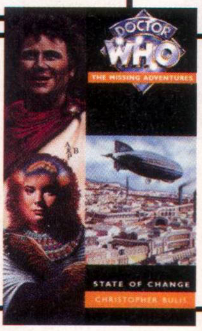
Venusian Lullaby

10/94 £4.99
w Paul Leonard
a Alister Pearson



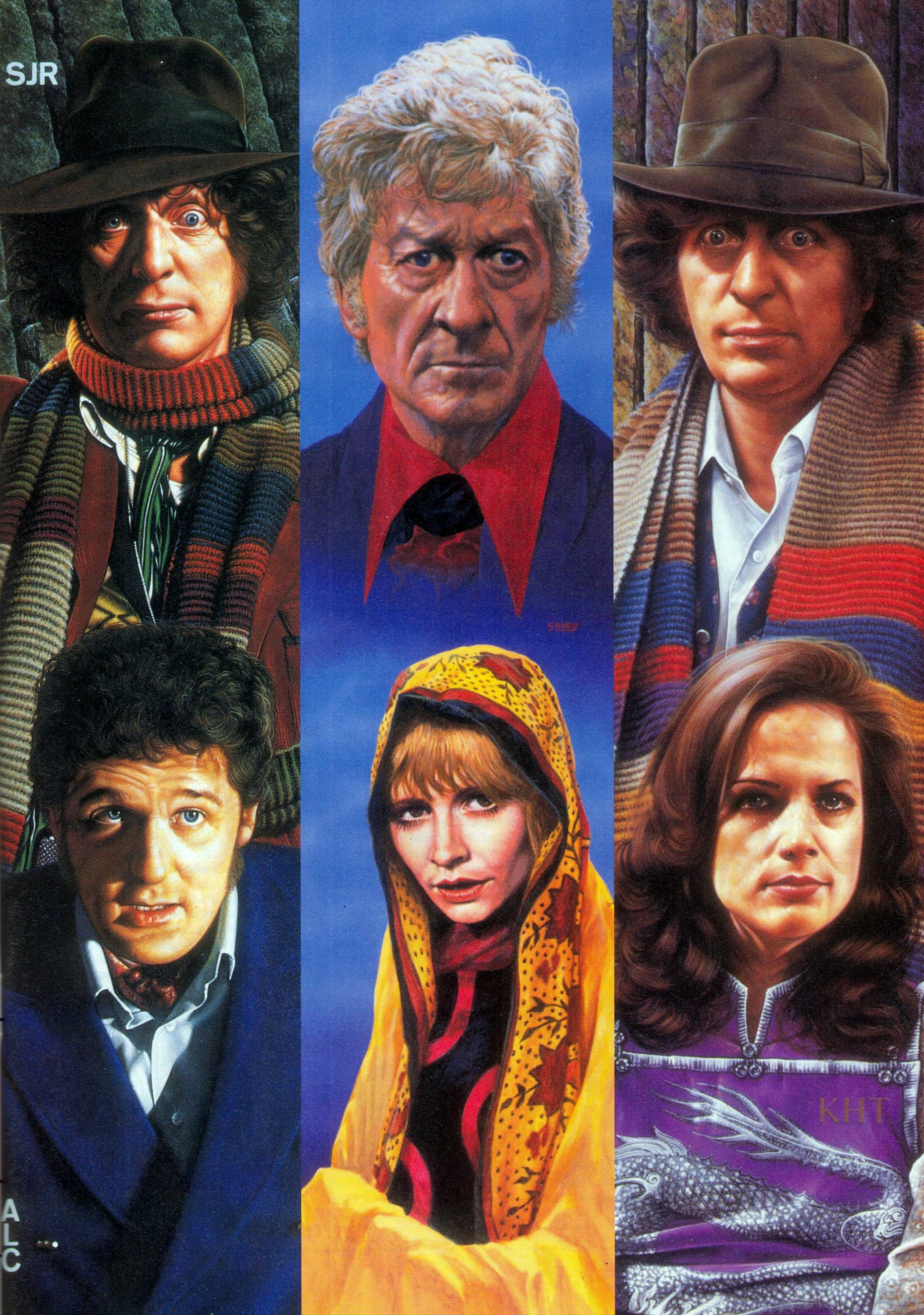
The Crystal Bucephalus

11/94 £4.99
w Craig Hinton
a Alister Pearson



State of Change

12/94 £4.99
w Christopher Bulis
a Alister Pearson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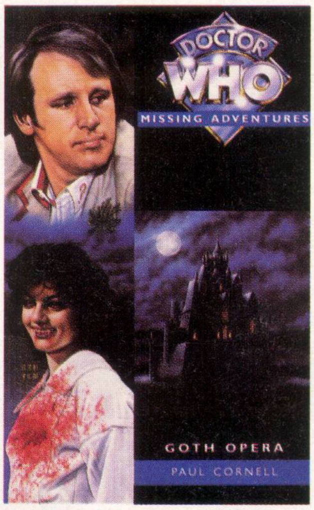
shops to take two books from us a month, every month, than for them to have to decide what to take on a changeable schedule. Also, our sales reps at Virgin could easily sell more books on the back of the success of the *New Adventures* and so that's what they did."

"They loved them!" confirms Rebecca Levene. "They wanted them to be published one a month as quickly as possible, and this meant we had to commission twice as many books as we had been up to that point." On actual publication, there was a two month gap between the first and second books, but they were monthly from then on.



Red-blooded: the censored *Goth Opera*

"While I always retained a watching brief over the *New Adventures* – taking part in meetings and discussions about new characters, and story arcs, and so on – the *Missing Adventures* were very much Rebecca's fiefdom," says Darvill-Evans. "I approved cover artwork and cover copy, and I was always happy to read story submissions when Bex asked me to, but as far as the stories and the choice of authors went, I pretty much left her to get on with it".

'All the readers seemed to want was a good pastiche of the TV show'

The first of the *Missing Adventures*, Paul Cornell's *Goth Opera*, was published on 21 July 1994. The decisions surrounding the origins of this initial title were rooted in the requirements of the new range. Author Terrance Dicks had proposed two linked books for the *New Adventures* series, but Darvill-Evans had only progressed with the first, *Blood Harvest*. However the linking concept that Dicks had come up with – an expansion of his vampire scenario from the television story *State of Decay* – had the potential to form the basis for a further adventure featuring a previous incarnation of the Doctor. "The inspiration for *Goth Opera* being a sequel to *Blood Harvest* was purely commercial," states Darvill-Evans. "I wanted readers of the *New Adventures* to read the *Missing Adventures* as well, so a sequel seemed like the best way to achieve that. I also wanted the first *Missing Adventure* to be written by one of our star *New Adventures* authors, so Paul Cornell got the job."

Cornell recalls that the origins of *Goth Opera* lay in a comic strip proposal: "I'd pitched a **Doctor Who Magazine** comic strip involving the Fourth Doctor battling Dracula to the magazine's then-editor, John Freeman. He turned it down, but when Peter Darvill-Evans told me that Virgin were starting a new line of *Missing Adventures*, I pitched it to him, changing the characters in my proposal from the Fourth Doctor and Sarah to the Fifth Doctor, Nyssa and Tegan.

"While we were all waiting to see who'd get the first *Missing Adventure*," Cornell continues, "I talked to Peter at one of Virgin's parties upstairs at the Café München in central London. He told me that Terrance also had a vampire book on the go, and was wondering if they'd clash, so got me talking to Terrance about how we could make them flow into each other."

Darvill-Evans was very keen on the authors sharing ideas and so organised parties and other gatherings at which everyone could swap ideas. Some of this feedback was worked into Virgin's Writers' Guidelines and, with planning on the *Missing Adventures* at an advanced stage, Darvill-Evans and Levene included a section on the range in the February 1994 issue of the Guidelines. In this document several pieces of advice were given to aspiring *Missing Adventures* writers:

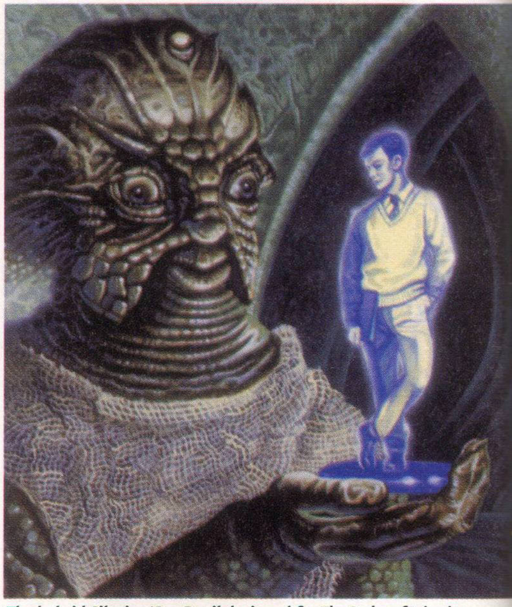
Watch video recordings of TV stories that feature the Doctor and companions you want to use. Read some of the New Adventures; *the* Missing Adventures *will be similar in format and length. When it is published, read Barry Letts' novelisation of his script of* The Paradise of Death *– it can be considered as a prototype* Missing Adventure. *It is a brand new story; it is more complex than a TV story; it contains scenes that would be too difficult and expensive to produce on TV; it fits into the continuity of the TV stories; it captures the flavour of the TV stories of its particular Doctor and companions; and it's a darn good read. All of these are attributes that we want to see in the* Missing Adventures.

A Missing Adventure *will be similar to a* New Adventure *in many respects. Its plot will be more complex than that of a TV story. It will appeal to teenagers and adults, but unlike a TV story it will not have to appeal to young children.*

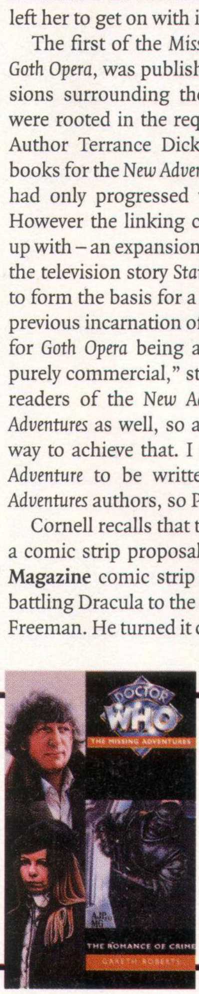
But there will be differences, too, between a Missing Adventure *and a* New Adventure. *Because a* Missing Adventure *should replicate the atmosphere of television* Doctor Who, *it should be written in a straightforward style and should eschew the stylistic experimentation of some of the* New Adventures. *The readers of the* New Adventures *are mainly* Doctor Who *fans, but we publish them with an eye to reaching a wider readership; the* Missing Adventures, *on the other hand, will almost certainly appeal to no-one but* Doctor Who *fans. Some* New Adventures *are SF novels that happen to include a character called the Doctor; a* Missing Adventure *can't be like that, and must be Doctorcentric.*

Each Missing Adventure *has to fit in a gap between two TV stories ... the supply of gaps is finite, while the potential number of* Missing Adventures *is infinite. Therefore each gap must be able to accommodate several* Missing Adventures, *and therefore you must be careful not to link your novel to the TV stories on either side of your gap – while at the same time ensuring that the Doctor and his companions enter your novels in the clothing and frame of mind in which they ended the TV story before your gap, and leave your novel in the clothing and the frame of mind in which they first appear in the TV story that takes place after your gap – so that subsequent* Missing Adventures *authors can use the same gap*

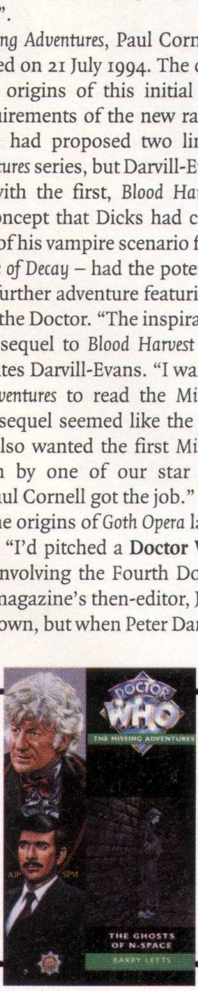
The Guidelines went on to establish that Virgin was looking for 'original recipes, not reheated leftovers,' and on top of all this, continuity had to be adhered to. There would be no Third Doctor adventures in which he met Davros – a character first encountered by the Doctor on television in his Fourth incarnation – for example. Also mood had to be taken account of – there should not be a story, for instance, set immediately after *Earthshock* (at the end of which the Doctor's companion Adric died) which started with the Doctor, Tegan and Nyssa in a carefree party mood.


The hybrid Silurian/Sea Devil designed for *The Scales of Injustice*

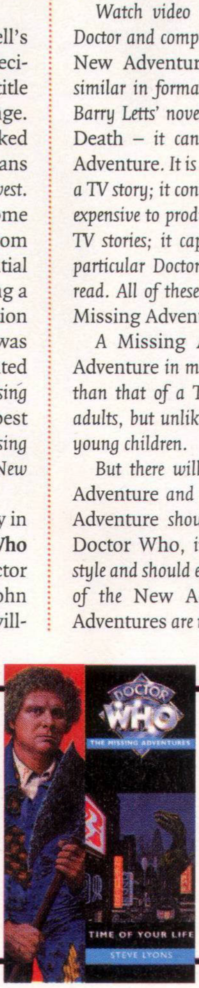
The cover design for the *Missing Adventures* was based on the design being used for the last of the television novelisations developed in 1993 for John



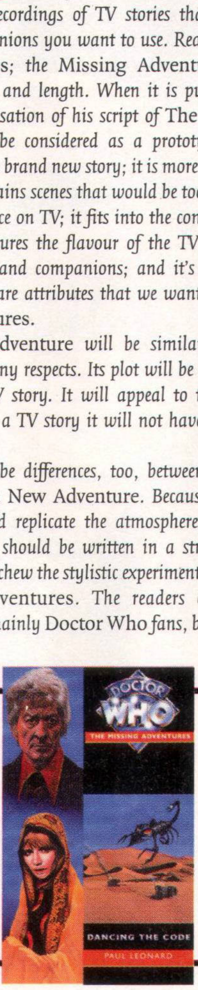
The Romance of Crime
01/95 £4.99
w Gareth Roberts
a Alister Pearson



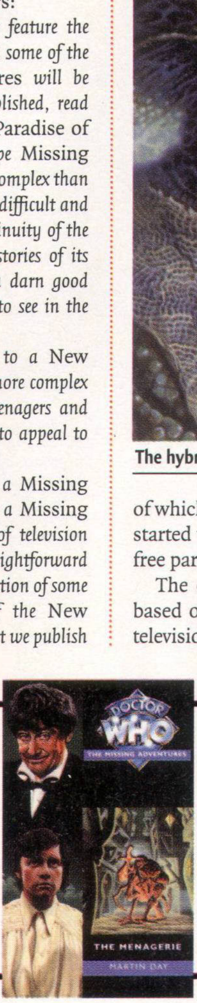
The Ghosts of N-Space
02/95 £4.99
w Barry Letts
a Alister Pearson



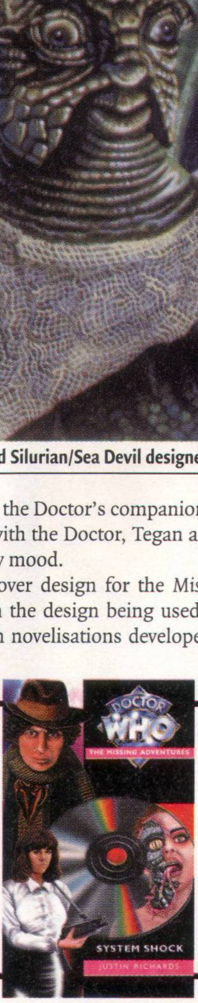
Time Of Your Life
03/95 £4.99
w Steve Lyons
a Paul Campbell



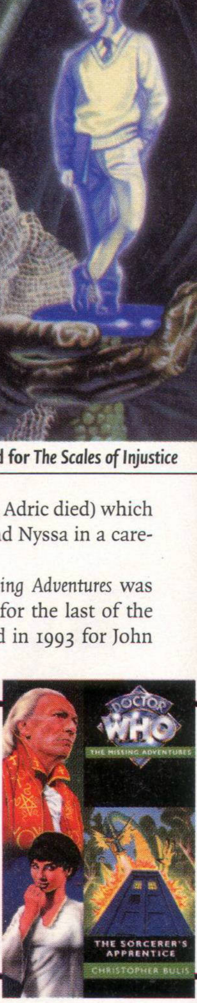
Dancing The Code
04/95 £4.99
w Paul Leonard
a Paul Campbell



The Menagerie
05/95 £4.99
w Martin Day
a Paul Campbell



System Shock
06/95 £4.99
w Justin Richards
A Martin Rawle



The Sorcerer's Apprentice
07/95 £4.99
w Christopher Bulis
a Paul Campbell

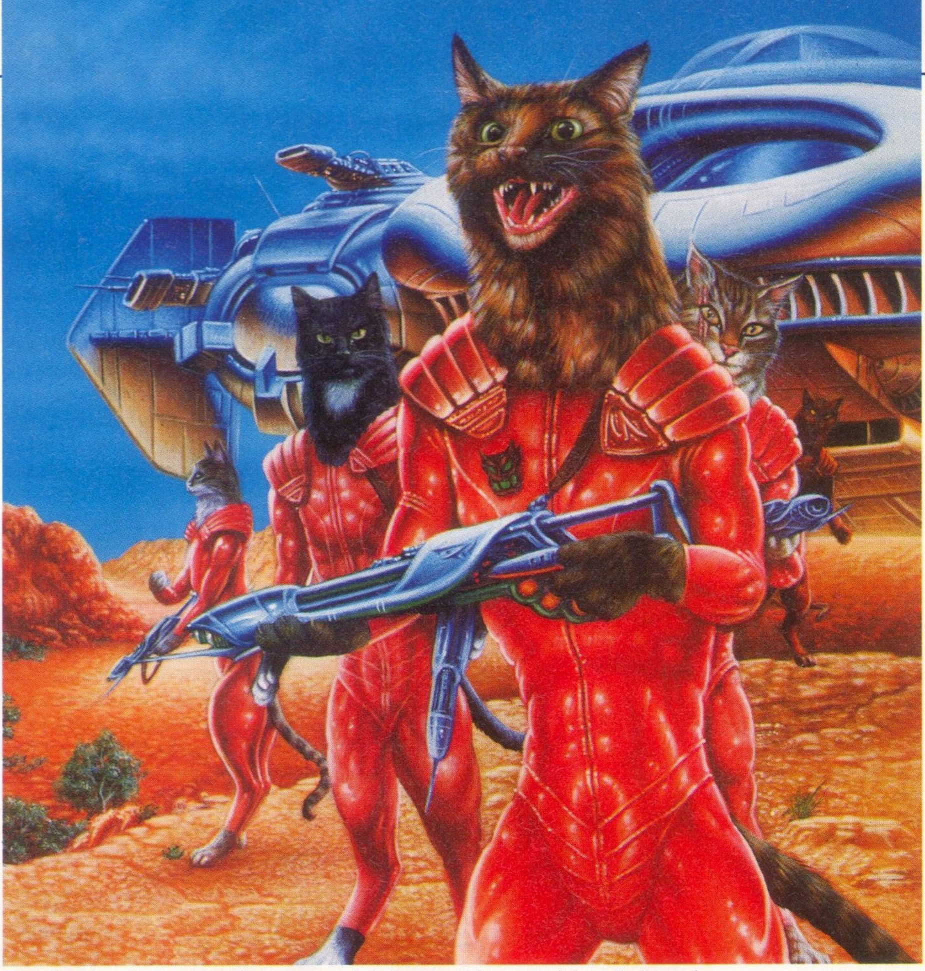
Peel's adaptations of David Whitaker's 1960s Dalek stories. This design was also used for the novelisation of *The Paradise of Death* in 1994. The main change was that a *Missing Adventures* logo was developed, based on the old 1970s diamond *Doctor Who* logo rather than the McCoy logo which the *New Adventures* had utilised. To provide the covers to the *Missing Adventures*, Darvill-Evans turned to Alister Pearson, who had painted all the covers for the final Target novelisations, and also for the programme of novelisation reprints undertaken in the early 1990s.

Pearson's accurate likenesses were the prime reason for his being approached for this range. He ended up painting 22 of the 33 covers and was never asked to supply sketches for approval, Darvill-Evans being happy for him to work from written briefs supplied by himself, Levene, editorial assistant Simon Winstone, or the authors themselves.

For *Goth Opera*, Virgin initially supplied Pearson with a rough layout created by cutting up the Target reprint jacket for *The Curse of Peladon*. Noted on the rough were various design requirements, including that the pictures should all have dark backgrounds, and that there would be a blue background on all the books. The cover design required there to be two painted elements per cover. A side-bar to show the Doctor/companion featured in the novel, and the other to show a scene from the book. For *Goth Opera*, Pearson painted a vampire Nyssa and the Fifth Doctor for the side-bar, however once the jacket was proofed and sent out to the bookshops, WH Smith, a large UK-based chain of newsagents and booksellers who carry a lot of weight with regards to what should or should not appear on book jackets, stated that they would not stock the book unless the cover was 'de-gorified' – in other words there was too much blood on Nyssa. Pearson therefore had to touch up the painting to remove much of this effect, leaving just a few spots of blood on her collar.

As the books were being published to a monthly schedule, a second regular artist, Paul Campbell, was brought in to spread the load. Campbell, like Pearson, used a photo-realistic style. His work for the range began with the cover for Steve Lyons' *The Time of Your Life*, when a cover for this book commissioned from Pearson was abandoned. The decision to bring in another artist was welcomed by Pearson as his workload was already quite high.

For the cover of *The Scales of Injustice*, author Gary Russell collaborated with artist Paul Vyse who came up with an image of a hybrid Silurian/Sea Devil which was passed onto Andrew Skilleter as reference for the cover art. The cover for Justin Richards' *System Shock* was designed completely on computer by Martin Rawle, a graphics designer who was at the time working for Richards' brother Toby. The original image featured Sarah-Jane in full tea-shop waitress garb complete with lacy hat and apron as well as a machine pistol and tight black skirt and was toned down for the finished cover as Richards felt "she looked like she'd stepped out of *'Allo 'Allo!*"



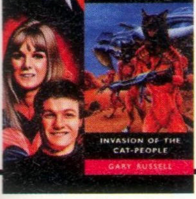
The Killer Cats of ... Gary Russell: cover artwork for *Invasion of the Cat-People* by Colin Howard

With the requirement to supply one past Doctor book a month, Darvill-Evans and Levene found themselves faced with the additional problem of having to try and 'even out' the stories between Doctors. This meant that many of the ideas submitted by the authors would have their Doctor/companion teams altered before publication. "We did try and even things out," says Levene. "I didn't mind if there were more Fourth Doctor stories, though – he had been the Doctor longest on the screen and was the most popular. I found that certain TARDIS crews had the same or similar dynamics, and so we could move them about. We were, of course, helped in this by the writers who were occasionally faced with either having to wait to write their book, or to re-work it using a different Doctor."

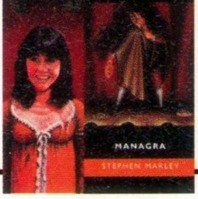
Andy Lane remembers that this happened to him with his novel *The Empire of Glass*: 'The original intention was for me to write a Third Doctor story entitled *Broken Heroes*. Rebecca told me that she needed First Doctor stories more than anything else, so I quickly wrote another proposal set in Venice (I'd just come back from holiday there). The proposal as originally conceived involved the First and Seventh Doctors in separate but interlinked stories. The Seventh Doctor strand was removed by Rebecca."

Martin Day also recalls Levene requesting certain characters: "*Menagerie* was originally a *New Adventure* with Benny and Ace which I submitted to Virgin around July 1993. I think it was Rebecca who suggested re-working it as a *Missing Adventure* with the Second Doctor, feeling the era better suited the plot I had, and I began to revise my outline accordingly around February 1994, retitling it *Freak Show*, which I always preferred. It was moved up the schedules to become the first Second Doctor novel published in the range, when it became apparent to Virgin that Gary Russell (at the time writing *Invasion of the Cat-People*) was not going to be able to deliver his Second Doctor book on time."

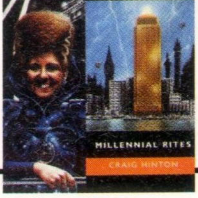
Steve Lyons chose to use the Sixth Doctor for his books, as he explains: "I submitted *Time of Your Life* under the title *Network* in February 1994. I hadn't submitted a *Missing Adventure* when the line was first announced because I had already had my second *New Adventure*, *Head Games*, provisionally accepted and I was waiting to get started on that. However, *Head Games* got pushed back several months in the schedule – mainly due to the changeover of compan-



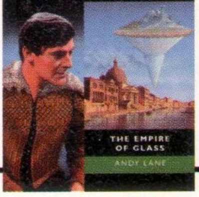
Invasion of the Cat-People
08/95 £4.99
w Gary Russell
a Colin Howard



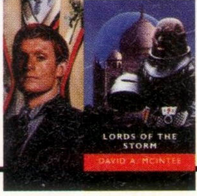
Managra
09/95 £4.99
w Stephen Marley
a Paul Campbell



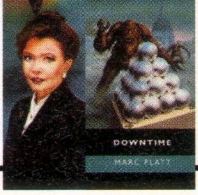
Millennial Rites
10/95 £4.99
w Craig Hinton
a Alister Pearson



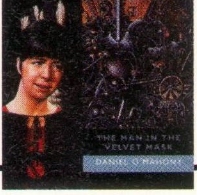
The Empire of Glass
11/95 £4.99
w Andy Lane
a Paul Campbell



Lords of the Storm
12/95 £4.99
w David A McIntee
a Alister Pearson

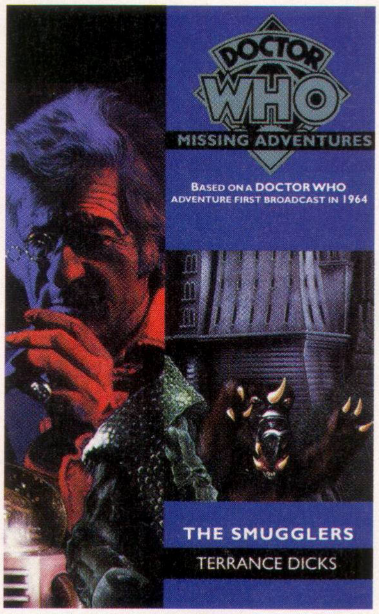


Downtime
01/96 £4.99
w Marc Platt
a Paul Campbell



The Man in the Velvet Mask
02/96 £4.99
w Daniel O'Mahony
a Alister Pearson

ions in the *New Adventures* – so I went for a *Missing Adventure* to fill in the gap. I was commissioned – verbally, at least – very quickly. I think my submission landed on Rebecca's desk at exactly the right time: Virgin had just decided to go monthly with the *Missing Adventures*, so they were looking for some books fast."



Created by cutting up the Target reprint of *The Curse of Peladon*, this mock-up was used as a template for the Missing Adventures covers

Lyons' decision to use the Sixth Doctor in *Time of Your Life* resulted in an interesting conundrum when it came to decide which companion to use. "I originally submitted *Time of Your Life* as an introductory story for Mel," he explains, "However, the book was set in the future, so an element of time travel was needed to get her involved. Rebecca asked me to take that out, as she'd just commissioned *Set Piece* (for the *New Adventures* range) and *The Crystal Bucephalus* (for the *Missing Adventures*), both of which dealt with human beings discovering time travel. Of course, this meant that Mel couldn't appear, and it was Rebecca who solved that problem for me. Apparently, she'd been thinking about expanding the Sixth Doctor's era anyway – so she suggested that I replace Mel in my book with a new companion. The story was already set in that strange gap between *The Trial of a Time Lord* Part Fourteen and... er, Part Nine, so it was an easy thing to do. I'd given Mel a lot of computer programming to do in the story, so the new character had to be a computer programmer too, in order to fill her shoes. That being the case, I thought I'd better make him as unlike her as I could in every other respect. Which is pretty much the only reason that I made him a "him". I'd played a computer programmer called Grant Markham in FASA's *Doctor Who* Role-Playing Game once – the only time I ever played it – so I expanded his character and used him.

"I didn't want Grant to be an out-and-out coward, but it did strike me that most of the Doctor's companions are really quite stupidly brave, always walking into danger on purpose, and I thought it would be nice to have someone who was a bit more cautious about doing that sort of thing. It actually makes him quite difficult to write, as it's very hard to motivate him into fulfilling the requirements of the plot, but I thought the novels provided a better medium than TV in which to try that."

In addition to being a challenge for Lyons to write, it also presented a problem for the book covers. For *Time of Your Life*, the issue was avoided by just presenting the Sixth Doctor, but for Lyons' second book, *Killing Ground*, a decision was made to visualise Grant. "As is perhaps widely known," says artist Alister Pearson, "Grant's face is based on my own likeness with multiple alterations: I've never worn my – non-ginger – hair with a centre parting in my life; I don't wear glasses; I don't have freckles. Various details are actually based on Mark Strickson! The only bit I didn't alter was the ear – it's my ear!"

Daniel O'Mahony recalls that his contribution to the range, *The Man in the Velvet Mask*, was always intended to be a First Doctor book: "Using Hartnell's Doctor was a very deliberate decision on my part. Some people say that *The Man in the Velvet Mask* doesn't feel like a First Doctor story, but I imagined it very specifically as part of the very eclectic period when John Wiles and Donald Tosh were in charge of *Doctor Who*.

"I started with the idea of putting the Marquis de Sade in a *Doctor Who* story and I also knew I wanted to keep him in his historical context. I'd assumed while I was developing the ideas that it would be a *New Adventure* but I felt it would be inauthentic to put the Seventh Doctor – or, indeed, any of the later ones – into the sort of historical adventure I wanted to write. They weren't designed to interact with history on the same level as the First Doctor. I knew the Doctor and de Sade would be spending a lot of time together and I couldn't see the story working if there wasn't an amount of respect between them. I imagined how deSade would respond to each of the Doctors and Hartnell won hands down!"

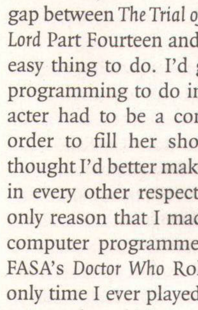
'We didn't have any real passion for the Missing Adventures range . . .'

Given the problems with commissioning books to try and provide equal coverage for all the Doctors, the final tally of *Missing Adventures* is impressive: all Doctors have five books each, except the Second Doctor with four and the Fourth Doctor with eight. There was, additionally, one book which hardly featured the Doctor at all. This was *Downtime*, written by Marc Platt from his script for an independent video drama deliberately constructed to avoid using BBC copyright properties. Thus the script and novel focussed instead on the Brigadier, who joined forces with Sarah Jane Smith to battle the Great Intelligence who had taken over Professor Travers and used Victoria Waterfield and its robot Yeti to engineer a bridgehead to take over the Earth via the internet. Virgin's novelisation of this script also included a black and white photographic section from the video.

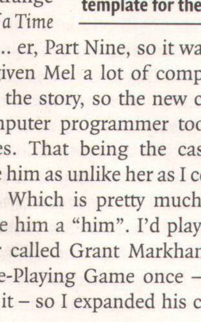
Virgin's range of *Missing Adventures* came to an end at the same time as the *New Adventures*. The reason was simple: with the BBC having invested heavily in a new *Doctor Who* television film starring Paul McGann, they decided that they would like to publish the novels themselves and so declined to renew Virgin's licence when it expired in 1997. It was unfortunate for Virgin that the timing of their license renewal allowed this to happen – one year either way and Virgin might still have been publishing original *Doctor Who* fiction today.

The final book in the *Missing Adventures* series was written by the range's most popular author, Gareth Roberts, and featured his by-then standard team-up of the Fourth Doctor, Lalla Ward's Romana and K9. Titled *The Well-Mannered War* – which could, of course, have represented the war of words which was occurring between Virgin and the BBC with regards to the licence arrangements – Roberts' book was chosen from a number of submissions, as Levene had requested some established authors to pitch for the final book. Among them was Justin Richards, who recalls submitting "a rather overwritten and under-developed proposal about alien steam-driven knights hunting for the Holy Grail. It was a Third Doctor and UNIT story, and it was awful. Not surprisingly, Bex preferred Gareth's proposal."

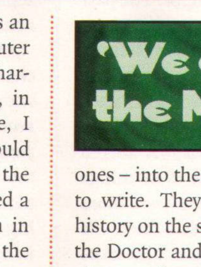
"I wasn't keen on the idea of the *Missing Adventures* at first," says Gareth Roberts, surprisingly. "One of the things that spoiled *Doctor Who* on TV was its obsession with its past. But as the years went by that seemed to matter less and less. When *The Well Mannered War* came out, everyone seemed to think that I was stomping round Cricklewood Broadway gnashing my teeth about Virgin losing the license, but I wasn't. It was just all done in a fairly cack-handed way; there was no direct communication to Virgin for ages. The ending of *The Well-Mannered War* [as the Doctor leaves 'our' universe to escape the Black Guardian] was just me saying 'these characters belong to the novel writers, we can do anything with them.' Also it was fun to make them characters in fiction in the fiction itself." He laughs: "God, I'm beginning to sound like Paul Cornell!"



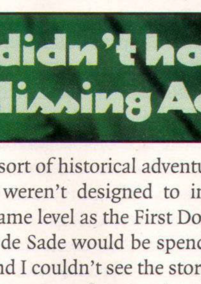
The English Way of Death
03/96 £4.99
w Gareth Roberts
a Alister Pearson



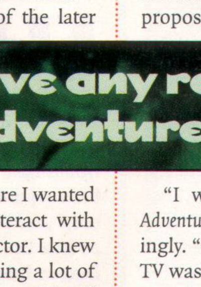
The Eye of the Giant
04/96 £4.99
w Christopher Bulis
a Paul Campbell



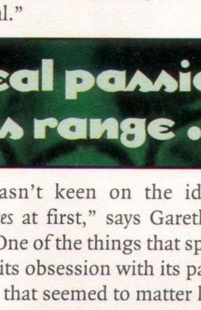
The Sands of Time
05/96 £4.99
w Justin Richards
a Alister Pearson



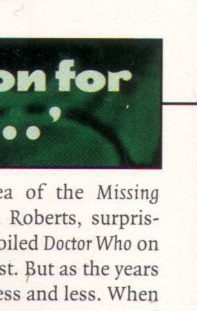
Killing Ground
06/96 £4.99
w Steve Lyons
a Alister Pearson



The Scales of Injustice
07/96 £4.99
w Gary Russell
a Andrew Skilleter



The Shadow of Weng-Chiang
08/96 £4.99
w David A McIntee
a Alister Pearson



Twilight of the Gods
09/96 £4.99
w Christopher Bulis
a Alister Pearson

Despite the commercial success of the *Missing Adventures* range, neither Darvill-Evans nor Levene hold much enthusiasm for it today. "I guess that my heart was never in the *Missing Adventures* as much as it was in the *New Adventures*," admits Darvill-Evans. "With the latter, I was creating something new – something personal, something that retained something of my personality, no matter how diluted, and transmitted at second and third hand by editors and authors. In publishing the *Missing Adventures*, I felt I was obliged to recreate the style and atmosphere of the television Doctors – I was merely following the lead of others, whereas I would always rather blaze my own trail."

"It was a struggle," admits Levene. "It was hard to keep the books going, to find enough good writers and enough good ideas. The writers all did great work, and we delivered a range of books which people obviously wanted to read, which is always very pleasing. However, what people seemed to want was simply a good pastiche of the television show – stories which could have been TV episodes – rather than something stretching and original."

One of the problems that Levene had with the books stemmed from the original concept of the range, that every book had to fit into a gap between two television stories, and as such no radical redevelopment could take place. "I didn't like the rather clichéd *Star Trek* reset-button approach, where at the end of the book the status quo must be restored," she states. "I didn't have a passion for the range or a vision for them, whereas with the *New Adventures* we could develop and build characters as we went, which is far more satisfying."

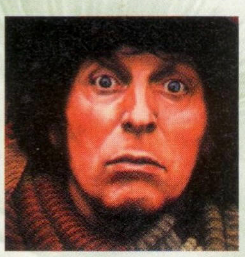
This lack of passion was, along with work in setting up a new range of original non-licensed property-based fiction called Virgin Worlds, part of the reason why Levene increasingly delegated editorship of the range onto her assistant Simon Winstone, who steered the series to its conclusion, and also looked after the *New Adventures* when they continued for a time as Doctor-less Berince Summerfield novels.

Virgin had successfully steered the Doctor through 33 extra adventures for his past selves. Old companions had been revitalised in ways that the original writers, actors and actresses could never have conceived, and new foes and enemies were presented alongside some old favourites. In addition, Virgin had released three volumes of their *Decalog* short story collections to, it must be said, diminishing returns.

Adventures featuring past incarnations of the Doctor did not end there, however, as only a month after publication of *The Well-Mannered War*, the BBC launched its own range of 'Past Doctor' novels, kicking off with *The Devil Goblins From Neptune*, a hitherto untold adventure for the Third Doctor and Liz Shaw. The missing adventures would continue, even if the *Missing Adventures* would not.

I wish I'd written that!

Justin Richards on Managra



Managra is one of the most bizarre *Doctor Who* novels. Right from the title – an anagram of 'anagram' – you know that this book will be different. All right, so one of the strengths of the various ranges of *Doctor Who* books is the variation, but *Managra* is *really* different. It's not content merely to use real historical characters in an historical setting; it isn't enough that the Doctor and Sarah have a puzzle to solve and a multitude of ingenious traps and unpleasant deaths to escape ... Why have one Lord Byron to lend greater-than-life authenticity and intrigue to the novel when you can have three?

This is a book that is packed full of ideas. Yet they don't get in each other's way, they don't split the interest and make it so thin as to be a simple veneer. They are as intrinsic as they are bold; as important to the whole story as they are outrageous.

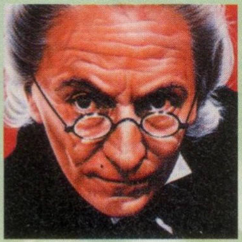
By rooting the narrative in an expression of our own history, Stephen Marley conjures a world that is at once familiar and alien. It's a difficult trick to pull off. Usually, the author will use some trappings of our own world to illuminate another. But here we have our own world made alien, where the rational and the bizarre have been blurred across.

And with that, comes the graveyard humour. Even as we are caught up in the tale of cloned historical characters, of Dimensions Extraordinary, of the burning of the Globe Theatre and its terrible consequences, we laugh. We laugh at the conceit of it all, at the literary allusions, at the way the novel is clever without becoming intrusive, is self-aware without being distracting. *Doctor Who* works best when it blends dark humour, Gothic horror, and the outrageous or the bizarre. Throw in a good dose of *Who* continuity (but not so much that the casual reader is alienated), make sure there's a rattling good story to tell and you have a winner.

Managra fulfils the remit perfectly.

Justin Richards wrote the Missing Adventures System Shock *and* The Sands of Time *and is currently* Doctor Who *Range Consultant for BBC Books*

Steve Cole on Venusian Lullaby

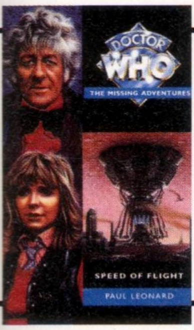


In one of life's typical ironies, I decided that the demise of the Target novelisation run would mark the end of my involvement with *Doctor Who* books. It had been a happy affair but I was ready to move on. Then, on my birthday a few years later, someone (stuck for a gift and, in desperation, remembering my childhood love for the show) bought me a *Missing Adventure* ...

I started off reading *Venusian Lullaby* cynically enough; after all it was stuffed full of the sort of silly unpronounceable names you sometimes get in sci-fi – all brackets and hyphens. But I soon found deciphering the characters was an altogether easier and more enjoyable occupation. The Venusians, outwardly so alien, are so sweetly ponderous and crushingly human in their response to their plight I wanted to cry for them (Paul would of course go on to do this to me again and again in later books). The Sou(ou)shi, the ostensible villains of the piece had a fascinating *modus operandi*. And the TARDIS regulars, one of my all-time favourite teams, were spot on, reacting just as their TV characters would've to the endless invention going on around them. It's such a delicious mix, and incredibly evocative of what the early Hartnell era served up; the pathos of creatures building wooden space rockets because they're allergic to metal mixes with the fantastical whimsy of exploding petrol trees and the sharp SF of aliens prospering by devouring whole races before seeding replacement species from the resultant genetic detritus. It's a huge, wonderful vista. *Doctor Who* of its period but in widescreen. How I wanted to *see* all the PDAs I would eventually find myself commissioning further years down the line.

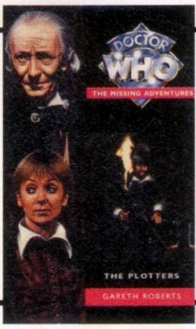
In another of those oh-so-typical ironies, it was Paul's *Venusian Lullaby* that really woke me up to the ongoing possibilities of *Doctor Who* in print.

Steve Cole is a former Doctor Who *Range Consultant for BBC Books, whose next novel,* Ten Little Aliens, *is released on 3 June*



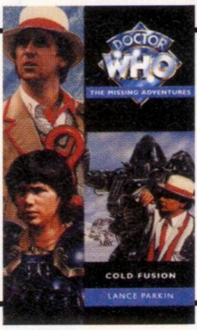
Speed of Flight

10/96 £4.99
w Paul Leonard
a Alister Pearson



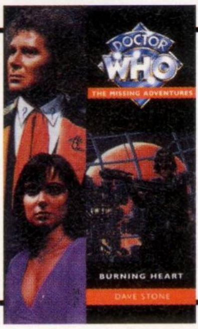
The Plotters

11/96 £4.99
w Gareth Roberts
a Alister Pearson



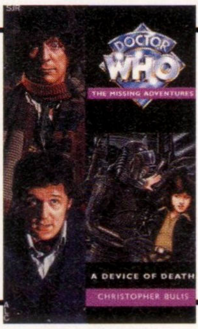
Cold Fusion

12/96 £4.99
w Lance Parkin
a Alister Pearson



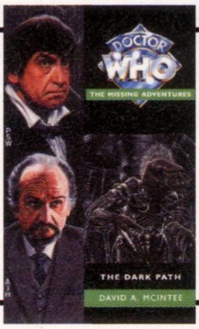
Burning Heart

01/97 £4.99
w Dave Stone
a Alister Pearson



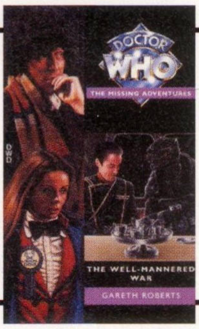
A Device of Death

03/97 £4.99
w Christopher Bulis
a Alister Pearson



The Dark Path

03/97 £4.99
w David A McIntee
a Alister Pearson



The Well-Mannered War

04/97 £4.99
w Gareth Roberts
a Alister Pearson

Twenty, not out

TWO DECADES AGO, 'THAT BLOKE FROM THE VET SERIES' BECAME THE FIFTH ACTOR TO PLAY DOCTOR WHO. TWENTY YEARS ON, AND THAT VERY SAME BLOKE IS STILL ON ACTIVE TARDIS DUTY – ALBEIT ON AUDIO THESE DAYS. "I SHOULD HAVE BEEN RICH BY NOW," PETER DAVISON TELLS BENJAMIN COOK …

Blimey! Doesn't time fly? When Peter Davison first stumbled into the TARDIS as the caring, sharing, celery-wearing, cricket-crazed, floppy-fringed fifth incarnation of Gallifrey's finest export, he was, at just about 30 years of age, the youngest actor to have ever inherited the part. During his three-year tenure, the programme celebrated its 20th anniversary; yet, as we dive feet-first into 2002, it's no less than 20 years to the month since *Castrovalva*, the Fifth Doctor's début adventure, was first transmitted to an expectant nation.

"Terrifying, isn't it? Am I due the carriage clock?" Talking over lunch at a pub in Stockwell, Peter – who still looks indecently youthful – more than fulfils his self-confessed status as a 'very unlikely Time Lord'. He seems almost, well, human. "I was sitting on the tube," he says, "just this morning, thinking, 'I used to take the tube every day on my way to drama school'. Looking at myself in the glass on the opposite side of the carriage, I suddenly thought, 'that's nearly thirty years ago!' I don't feel as though I've changed at all, but I may have done. I've probably become a right bastard without knowing it!"

Peter Moffatt, better known by his stage name Peter Davison ("The fashion was for boring names – and 'Davison' seemed suitably boring!"), was born on 13 April 1951 in the Streatham area of London. "I was very shy as a child. I notice now that my little son is also very shy. If people spoke to me, I wouldn't say anything back at all. I'd hide my face. When I went to a new place, I wouldn't be able to speak to anyone for about an hour – but then, as I grew up … I was kind-of anti-establishment. It was odd. I wasn't really a rebel, but I didn't do what I was expected to do."

When, then, did he decide to become an actor? "I think it was shortly after failing all my exams; I had no other options left. I'd been involved in amateur dramatics, but I'd never thought to do it properly – or that I could be successful at it." I wonder what Peter's parents made of his chosen career. "They were desperately pleased," he confesses, "that I'd found something that I wanted to do, as I'd just sort-of idled my way through school. I had a great time, but I didn't do any work! My parents were quite despairing of the fact that I didn't seem to have any adult attitudes. Some years later, after I'd been in *All Creatures Great and Small*, I was invited back to my old school to give out the prizes at prize day – and two of my old teachers refused to attend! They didn't think that someone who'd done so little work in school should be an inspiration to kids."

Whilst applying to drama schools, Peter took – and lost – a variety of short-lived jobs … "I was a mortuary attendant in a hospital," he proclaims, "fetching bodies from the ward, amongst other things, which was fairly gruesome. I'd go in one morning and the matron would say, 'There's a body in Ward Ten!' – and I'd just think, 'Oh, my God!' – but it's amazing how quickly you get used to it as, like, just a piece of meat! I also worked as a press operator in a dry-cleaning factory, but I couldn't do it right. I used to smash all the buttons on people's jackets."

As "bit of a git" Tristan in *All Creatures Great and Small*.

To the relief of buttons everywhere, Peter was soon offered a place at the Central School of Speech and Drama. Did he enjoy drama school? "Well, yes, I had a nice time – but I can't help feeling that it shouldn't have taken three years. I don't know what the hell drama school teaches you. During your last term, they give you an estimate – the most ghastly thing – of how well they think you'll do in the business, which is supposed to be encouraging. They told me that I wouldn't work until I was 40! I think it was because I'd largely played character parts in drama school. Agents would see this 21-year-old guy playing a 68-year-old man, so they wouldn't know what I was really like. How could they take me on?" Peter left drama school in July 1972. He got work almost immediately.

"I spent three years working," he reports, "in different repertory companies around the country." His first television part, in 1975, was a blond-wigged space cowboy in "some very silly sci-fi. I always think of [ITV series] *The Tomorrow People* as a kids' version of *Doctor Who*. It was all very juvenile, but a great learning experience for me." He spent the following year-and-a-half out of work. "I was lucky! It did me good." He also pursued his interest in singing and song-writing, which led him to record several singles … "I like to think," he declares, "that if I hadn't been successful as an actor, I would have pursued a musical career. I would love to have been in a band – in the past, not now! – but every time I sat down to compose, somebody offered me a sodding job!" Even so, he has provided theme tunes for various television series, including *Mixed Blessings* and *Button Moon*. "And I have many more songs on file," he warns, "that haven't yet seen the light of day."

The series that first propelled Peter into the limelight, however, was the BBC's *All Creatures Great and Small*. Is he fed up of still being mistaken for young vet Tristan Farnon? "It isn't frustrating," he argues, "so long as it doesn't stop me working. If anything frustrates me, actually, it's the *Doctor Who* association. Whenever anything newsworthy happens to me, the press seize upon my *Doctor Who* connection! It would be nice for, say, *At Home with the Braithwaites* to get a mention – but no, it's always *Doctor Who* …"

It is well documented that Peter was initially reluctant to accept the part of the Doctor. He decided to take the job almost on a whim. Apparently. How high was his fee? "I thought I was pretty well paid," Davison muses, "but if I look back now at how much I got, I mean, it was pathetic!" Go on – how much? "Hmm. What was my first fee? I think I was paid £900 per episode, but I got additional money from overseas sales. And we are talking 1982! I bought a nice car and a house, so I can't complain – but if we'd been making *Doctor Who* in America, I mean, I would be so damn rich now!"

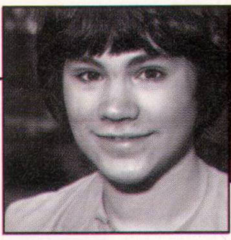
> **"I would have loved to have been in a band, but every time I sat down to write a song, somebody offered me a sodding acting job!"**

How much of a burden was following Tom Baker? "I was slightly worried. Tom had done it for seven years – but then, I mean, I'd never

Time-Flight: Davison evidently planning further 'meanness'. © BBC

watched him! I was out having a good time! To me, William Hartnell and Patrick Troughton were the Doctors, so I was intimidated by *them*, not by Tom." What advice would Peter give to himself as he was then? "'Approach everything with a bit more assertiveness.' I just had no idea how the hell to play the part. It sounds weird, I know, but the thing with the Doctor is that you never really had anything to go on. Each of us essentially played the same part – but I suppose, in a way, I'm nearer the age now that I should have been back then. I always felt that I was too young to play him. I knew in my head that the Doctor should be older, but that wasn't a good enough reason not to take the part."

Shortly ahead of shooting his *Doctor Who* debut, Peter made a cameo appearance as the 'Dish of the Day' in the BBC's television adaptation of *The Hitchhiker's Guide to the Galaxy*. "Actually, they'd checked me out," he reveals, "for one of the lead parts, but they quite rightly decided, in the end, to largely cast the people who'd done it on radio. However, my then-wife [Sandra Dickinson], who was playing Trillian, instead suggested me for this small part ..." Did playing a talking cow-like creature help Peter nail his *Doctor Who* role? "Actually, no. In my particular episode, set in The Restaurant at the End of the Universe, there was an actor called Dave Prowse, who'd played Darth Vader in the *Star Wars* films, who talked in a West Country accent – and I suddenly thought,'Yes! I'll play the 'Dish of the Day' as Dave Prowse!' And I did!"



> **"Matthew didn't understand that his 15 minutes of fame could disappear overnight. You have to be humble about it."**

When, then, did Peter start to feel at ease in *Doctor Who*? "After about three years," he grimaces, "just as I was leaving!" Was his performance ever too bland? "I'm not saying it's not my fault, but I did suffer from a sort-of Tom Baker backlash when I took over. Tom sometimes went too far, so [producer] John Nathan-Turner tried to hold back the humour. I wanted to develop the Doctor's humorous side, but I wasn't really allowed to. It was a battle to get anything idiosyncratic into the scripts. My character was supposed to be ..." Wet? "No, nice – but I can see how that could be interpreted as being a bit wet! I suggested the cricket element, you see, as an eccentric kind-of thing – and that was my idea for the outfit, but ..." He shrugs: "I didn't like my outfit. That wasn't how I'd envisaged it."

Crush with eyeliner: *Frontios'* Lesley Dunlop © BBC Video

I wonder what Peter makes of our national cricket team? "There comes a time," he considers, "when we have to admit that other countries are better than us! That said, we've had some fantastic victories – out of the very jaws of defeat – over the last two years. We beat the bloody West Indies, for goodness sake! And Pakistan! Australian test matches aside, damn them, we've been doing rather well – and in Australia, let's face it, they have nothing better to do!" How's that? "Half the potential cricketers in this country are bloody stockbrokers; you have to be pretty bad at everything else – a bit like me, actually – to end up a cricketer. The only thing that the Australians can excel in is sport," he persists, "and they're butch about it, macho about it, boring about it ..." And they read **DWM** in Australia. "You're probably lying. This is going to go down well! No, if that's what makes them happy ..."

Talking of Australians ... "Tegan was a challenge. She would turn her nose up at everything I said! There was a conscious effort," details Peter, "during my time as the Doctor to make the companions 'interesting' – and I'm not so sure that it always worked. Turlough was trying to kill me; Tegan never wanted to be there ... These were unnecessary complications." And what of actress Janet Fielding? "We got on great. We still see each other. John handed her a difficult job." Does Peter not feel a modicum of guilt, then, for his infamous boob-tube prank? "Ah, I love telling that story!" He chuckles unashamedly. "It was her own fault! I don't feel guilty about it at all." Did she ever get him back? "No! Had I better watch out?"

What does Peter think his *Doctor Who* co-stars thought of him? "I think they all loved me," he jokes. "Funnily enough, I had a long discussion about this with Janet ..." He seems amused. Very. "She said I was really horrible to her! I don't remember being horrible to Janet at all – but Sarah Sutton also says that I was horrible to Janet, so I don't think she was making it up! I wanted the companion and the Doctor to become like a team, selfishly, as I thought that would make my job easier. Hmm. I always liked Nyssa. She was a companion of the old school. She wasn't dumb; she was obviously very intelligent. She complimented the Doctor. She was on his side."

What does Peter really think of Adric actor Matthew Waterhouse? "Oh god!" The question elicits a lengthy pause. "In a very un-vindictive way," he embarks, "I think he shouldn't have been an actor. And I *so* don't mean that in a horrible way." When we've stopped laughing, Peter points out that "Matthew spoke the lines quite well at his audition, I think, but he wasn't an awfully good actor. And why should he have been? I don't think he was trained as an actor. He wasn't detrimental to the series, I suppose, but ... You did ask me what I really think!

"Matthew, you see, did some quite extraordinary things," maintains Peter, "like the time that he took Richard Todd [Sanders in *Kinda*], a very well-known British film star, to one side and tried to tell him how to act! Matthew thought that he had the right to do so!" He was a tit, wasn't he? "Well, yes – he was a tit, but only because he was put in that situation. If you take someone out of the postal room – or wherever they got him from – and put him in a successful series, it's going to go to his head. Matthew didn't understand that his 15 minutes of fame could disappear overnight. You have to be humble about it."

How pleased was Peter when Adric was blown up? "Ha-ha! It was very funny! Matthew was unhappy about it, but I truly believed – no, *truly*! – that it was good for the series to show that bad things can happen. The Doctor can't die, obviously, but it gets a bit boring if nothing ever happens to anyone. I make jokes about it, I know, but I agreed with John absolutely on this. What a way to go! I kept saying to Matthew: 'No-one's going to forget you. They'll be talking about this for years.' He lived in some fantasy world in which he thought that they'd miss him so much that they'd bring him back!"

I challenge Peter to say something genuinely flattering about Matthew. "Hmm. He was a very good sulker! Yes! He was marvellous at moody scenes. That's flattering, isn't it?" As we all know, time is a great healer – so would Peter consider working with Matthew again? "I ... er, don't think anyone knows where Matthew is!"

He sniggers. "I want to make it absolutely clear that we never had any cross words. Matthew wasn't difficult, but he could just, on occasion, be a bit of a ... Well, look, he was out of his depth – and I can understand that."

Who would be Peter's dream TARDIS companion? "Hmm. Should I go for sex-appeal or acting ability? Ah, yes – I know! Britney Spears!" Can she act? "Actually, no – but hey!" Who was the most 'fanciable' person that he did work with on *Doctor Who*? "Ooh. I'm trying to think who we had. I always had a bit of a crush on Leslie Dunlop [Norna in *Frontios*], so I rather enjoyed working with her. Who else did I fancy? I, er, assume we're excluding my dear companions from this – or else I could nominate Matthew!" Does Peter consider himself a sex symbol? "I've never thought of myself as that. I only ever get letters from old ladies – and schoolgirls who want to be vets! I've had a couple of rude ones, but never bucket-loads, which is rather disappointing."

A recent thread on a *Doctor Who* internet forum seemingly concluded that Peter was – and, indeed, is – the second 'most shaggable' Doctor. "Oh, dear! I'm deeply honoured! Who came first?" Pardon? "Who was number one?" Paul McGann, I tell him. "Really? I didn't think he counted! Ha-ha! I'm now going to have to deal with my newfound sex symbol status! It'd never really occurred to me before now ... so, er, thanks for that!" Is there really a rivalry between Doctors? "There were some confrontational moments between Tom and Jon," he verifies, "never spoken, I don't think, but ... Jon very much thought of himself as the Doctor. I was happy to let him think that, but he was offended that Tom would never be seen with any of us. I don't know why Tom's like that.

"And yes, there's certainly mock rivalry. I mean, I would happily say that Patrick Troughton was the best Doctor, which I think he was, but I'm not going to say that about Colin!" Why does Colin get so much stick? "I like Colin a lot. He's kind and generous, but I'll happily slag him off!" He smiles. "I've a lot of respect for Colin; I'd never seriously slag him off – but if people ask, I can't deny that he had the most diabolical costume! He wore my outfit in his first episode, you know, and they had to place extra material in the back of my trousers so that Colin could fit in them!"

Did Peter ever feel silly on *Doctor Who*? "I constantly felt silly. Yeah, constantly. Part of the rehearsal process was getting that silliness out of your system. When I did *The Visitation*, Michael Melia [the Terileptil Leader] and I just laughed all the way through rehearsals, but we then had to play it for real. Maybe that was a mistake? I just felt that you had to believe in it."

Is there anything that Peter wouldn't do for his art? "There's virtually nothing I wouldn't do ... within the boundaries of reasonable behaviour!" What about those ridiculous *Doctor Who* photo-calls? "Ah. Yes, well, the clown costume was part of the *Black Orchid* story, wasn't it? And the James Bond one was ... Oh, dear. I'm going to get into trouble for saying this, but ..." He pauses suspensefully. "John could get the press to turn up to anything. He knew what he wanted; I didn't always agree with him. He'd make promises to the press. He was a dealmaker. He made a promise to them about what we would do if they came out to [*Planet of Fire* location] Lanzarote." Nicola Bryant in a bikini? "Yeah, basically. That's why we had to do it.

"John kept the show in the public eye. 'We've been invited to a convention in Tulsa,' he'd say, 'so we're going to cancel rehearsals on Friday, fly out instead, come back on Sunday night and go back into rehearsals on Monday!' He was a flamboyant figure. He had this vision of *Doctor Who* as a wonderfully camp show; I would have made it an altogether darker experience. John worried too much about special effects."

What about his unfortunate taste in shirts?

Davison's distinctive garb: "That wasn't how I envisaged it ..."

"Ha-ha! His dress sense was, well ... John liked to be at the forefront, which was great, but ..." His voice tails off. "I felt that Colin Baker was his alter ego! During the short time that Colin was there, John managed to turn the Doctor into his own image! What you saw on screen was John Nathan-Turner – costume and all!"

How far did the quality of scripts – and/or Hawaiian shirts – influence Peter's decision to quit the show? "We could never," he laments, "do any script – however good – justice. We had to cut corners. The unions ruled the roost at the BBC, so at ten o'clock in the evening, whether we'd finished recording or not, the lights would all be switched off. We never had enough time. On a couple of occasions, I remember, the director said: 'Just walk on and say the lines!' That's very thrilling to do, like live television, but it looks rough. I wish we could have made more good stories like *The Caves of Androzani*, but I'm glad that I left when I did. If I'd been 20 years older, I might well have had a different attitude, but I was young – and I wanted to try other things.

"When he replaced me," Peter says, "Colin thought that he was going to do something different and marvellous with the part. I remember listening to him on the radio. He said: 'I want to stay for at least seven years. I'm going to bring something special to it' – and I just thought, 'You have no idea what you're taking on here.' He was putting himself on the line, but that wasn't his fault. We all had similar intentions – though Colin vocalised them more than I did – which were compromised by some scripts, different directors and the time factor."

Peter got into trouble recently for using the words 'Doctor', 'Who' and 'crap!' in the same sentence. Would he care to clarify? "I was being interviewed for a Bill Baggs video," he notes, "and I was referring to *Time-Flight*, not the whole of *Doctor Who*. I was saying how very frustrating it was to rehearse a script, knowing that it was going to end up looking like a pile of crap. We had no money! There is a good story in *Time-Flight*, really, but we recorded it on this absurd perspective set with a model of Concorde and polystyrene monsters! I was just calling that particular story 'crap'." He considers this. "And it is!"

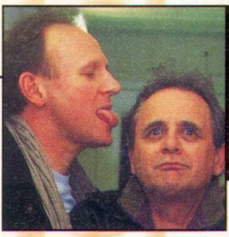
What does Peter make of *Doctor Who* fans? "Barking!" Seriously? "There is no doubt that *Doctor Who* – and science fiction – appeals, to a certain extent, to the social misfit aspect of people's nature. If it wasn't for science fiction, they may well join a strange cult! *Doctor Who* promotes a tremendous sense of community, especially in America, and I do believe that's good. Everyone is accepted. Such a range of people gather together – and nobody says, 'Urgh! Look at him over there!' I meet the weirdest people at conventions – enormously large people; people with strange sexual preferences; dominatrix-types ..." He flashes a mischievous grin. "All sorts! The commonality is that they're all *Doctor Who* fans, so it doesn't matter if they're in leather and chains with nails through their cheeks." Or even in anoraks? "Exactly! It's irrelevant!

"I'm worried about saying this," he cautions, "but I feel as though I let the fans down. I'm not the Doctor, I'm just me, but half of them still shake when they stand next to me! They have high expectations of who I am – and how much I care. I can't be friends with fans – or not as I would be with non-fans." He offers an example: "If I were a fan of, say, a fabulously attractive American actress, she could never look at me like a human being. It wouldn't matter what I was like. I might be perfectly normal, but a barrier would be created by my status as a fan." Peter laughs, self-consciously: "A fan once told me that she thought I was her father! She asked me questions, like was I in Liverpool in such-

Dr (oh) No: a clearly thrilled Peter publicises *Planet of Fire* ...

and-such a year? Did I meet and sleep with a tall American woman?" And, er, did you? "God, no!"

Peter recently appeared on the Japanese-style Channel 4 game show *Banzai*. If, he was asked, the Daleks invade Earth and will only go away if he has sexual relations with one of the other Doctors, whom would he choose? "Come on! Who would *you* choose? We're talking worst-case scenario here, aren't we?" Peter opted for Sylvester. "I had to give an answer! The first three are dead, so I had to either pick Colin, Sylvester or Tom. Well, I'm sorry, but ..." Any regrets? "Hmm, well, I suppose I should have chosen myself! I opted for Sylvester, but I wasn't in a position not to." Does Sylvester feel the same way? "I don't know. He never phones! He doesn't return my calls ..."



'I told Banzai I'd sleep with Sylvester McCoy if the Daleks invaded, but he never returns my phone calls now . . .'

Which (other) actors does Peter himself admire? "Admire – or want to sleep with? Hmm. When I was growing up, I most admired those actors who could make any part theirs – like James Stewart and Spencer Tracy. They would say the lines, yet make the part their own. Not like I am, funnily enough, and yet that's who I like." Are there any 'great actors' left? "Nowadays? I just don't know. We live in a lunatic world where stars of soap operas are voted 'Best Actor'. Nonsense! Are they really saying that this screamingly awful person was the best actor on British television this year? We may as well all give up and go home! Maybe it's a sign of my age, but I'm hankering after the olden days.

"I get very depressed," he continues, "about the state of television today. We're promoting soap opera as the most prestigious form of television. We're doomed to failure! I don't like this whole celebrity-actor thing. I think sometimes actors have too much power. Soap opera should be at the bottom of the rung. My fear is that, as time goes by, television executives will think:'Why spend money on quality drama when we can get three times the viewers by showing a soap opera four times a week?'"

Will *Doctor Who* ever return to television? "Without doubt. And the powers-that-be will pat themselves on the back for coming up with such a great idea! Science fiction is a huge market that the BBC hasn't really tapped into at all. I think it could be done, with today's technology, very effectively and not that expensively, so I wish someone would get their head around that."

Does Peter mind that his likeness is still plastered over zillions of items of merchandise? "I've never seen one that looked like me yet," he complains. "**DWM** took hundreds of photos of me pulling every possible expression, but people still manage to paint pictures that look nothing like me! What are they thinking of? And the illustrations of Tom and Jon, as if to rub it in, are always spot on!" A sudden thought: "I was on wallpaper, wasn't I?" A number of fans, I point out, still have it on their bedroom wall. "Wow! Excellent!" He seems genuinely delighted, which is worrying. "I didn't think much about merchandise at the time, but the wallpaper thing really impressed me." The ultimate accolade? "It was kind-of thrilling." Would he hang it in his own bedroom? "God no! I had one roll, but I've lost it."

With Colin Baker and Sylvester McCoy in *The Sirens of Time*. © Big Finish

Since 1999, Peter has starred in no less – and, coincidentally, no more – than nine Big Finish *Doctor Who* audio adventures. "I shouldn't describe them as a stopgap," he reflects, "but ... We all thought that it'd be a novelty product. The first one I did [*Sirens of Time*], with Colin and Sylvester, was just a bit of giggle. I hadn't the foggiest idea what was going on, but I knew more than either of them!" Is Peter still having fun with Big Finish? "Yeah, I'm very happy. Everyone throws themselves in with great gusto." What, I wonder, is Peter's preferred method of acting? Stanislavski or Shatner? "I'm a quick actor! People don't usually think as they speak – but the Doctor's mind works very quickly, so his mouth is forever trying to catch up with his brain."

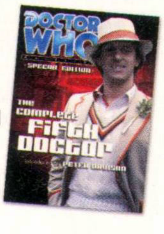
How did Peter find acting with his daughter, Georgia, in *Red Dawn*? "It was fine for me," he remarks, "but I think she was completely embarrassed! If you're a dad, it's your job to be embarrassing!" Does he encourage his children to follow in his footsteps? "I wouldn't encourage them to do it above everything else, but if they inevitably gravitate towards the profession then, hey, I'm not going to stop them." Has fatherhood changed him? "Yes, it changed my ambition. My ambition now is to be with my children. It's a selfish thing, I know, but ... I have two young children – and if I'm away filming all the time, I don't get to see them. I want to watch them grow up. I miss them all. Work doesn't matter quite so much anymore."

Peter's youngest child, Joel, was born on 7th August 2001 ... "I'd just got back from the hospital," the actor remembers, "having spent the whole day there. I was in my house, it was early evening, when my car alarm went off. I wasn't unduly worried, but I went outside to find my rear window smashed!" A neighbour quickly gave him a description of the culprit, so "I ran down the road after him – but he was too far ahead, so I jumped in my car." Peter cornered the villain at a dead end in Belsize Mews ... "He said, 'I've got a knife!' – and he started slashing at me. When I noticed that I wasn't bleeding, I guessed that he was bluffing, so I grabbed him and, with the help of a passer-by, sat on him for ten minutes until the police arrived!

"The guy went from hurling abuse at me, right, to pleading to be released because he wouldn't be able to look after his sick mother if he went to prison. He then offered to give me my video back if we let him go!" The thief had stolen a camcorder containing footage of Peter's newborn son, filmed just hours earlier. "I hadn't realised! And I was pretty pissed off!" Didn't Peter think of the danger? "It's only afterwards that you think: 'Jesus, I could have been killed!' And I'd just finished filming a pilot for *The Last Detective*, in which I play a policeman, and so it seemed usual for me to chase the bugger who smashed my car window! It made me feel a lot better – and I got my video back. It was very satisfying."

Has Peter made a conscious decision, I wonder, to play dastardly bastards of late – or is somebody trying to tell him something? "I did this episode of [BBC TV drama] *Hope and Glory*," he explains, "playing a headmaster, shouting at these kids, and someone obviously thought, 'Shit! He can shout?' I'd have been very happy, thank you very much, to shout a few years back – but I was locked into my 'nice guy' image. I've always thought Tristan Farnon was a bit of a git!" How has *Doctor Who* affected Peter's career? "Oh, completely, I mean ... Before I did *Doctor Who*, people knew me as 'that bloke from the vet series' – but after *Doctor Who*, they knew my name. And I've barely stopped working! I could, if I wanted to, be quite busy next year." He looks smug. "And that'll be – what? – 30 years after I left drama school. Not bad, eh?"

● An all-new **DWM** Special Edition, *The Complete Fifth Doctor*, containing everything you'll ever need to know about Peter's time on *Doctor Who*, will be available from WH Smith and all good newsagents on 24 January, priced £3.99



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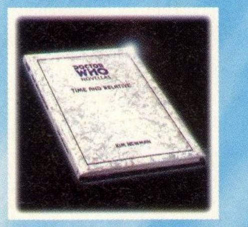

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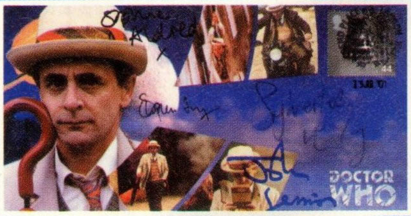

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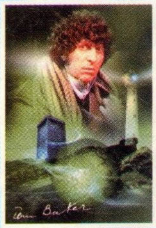
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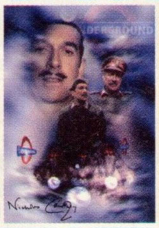
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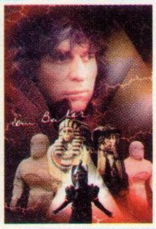
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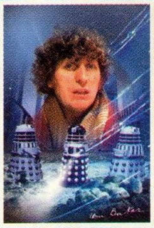
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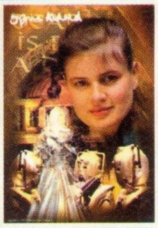
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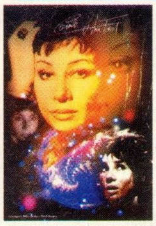
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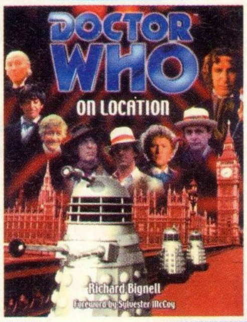

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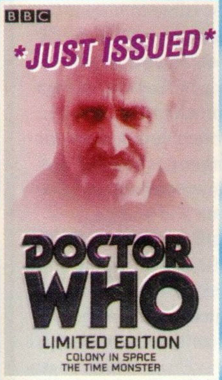

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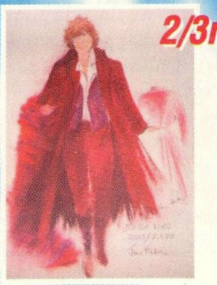

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Timelines

compiled by Clayton Hickman
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or e-mail us at dwm@panini.co.uk (marked 'Timelines' in the subject line)

We also heard from

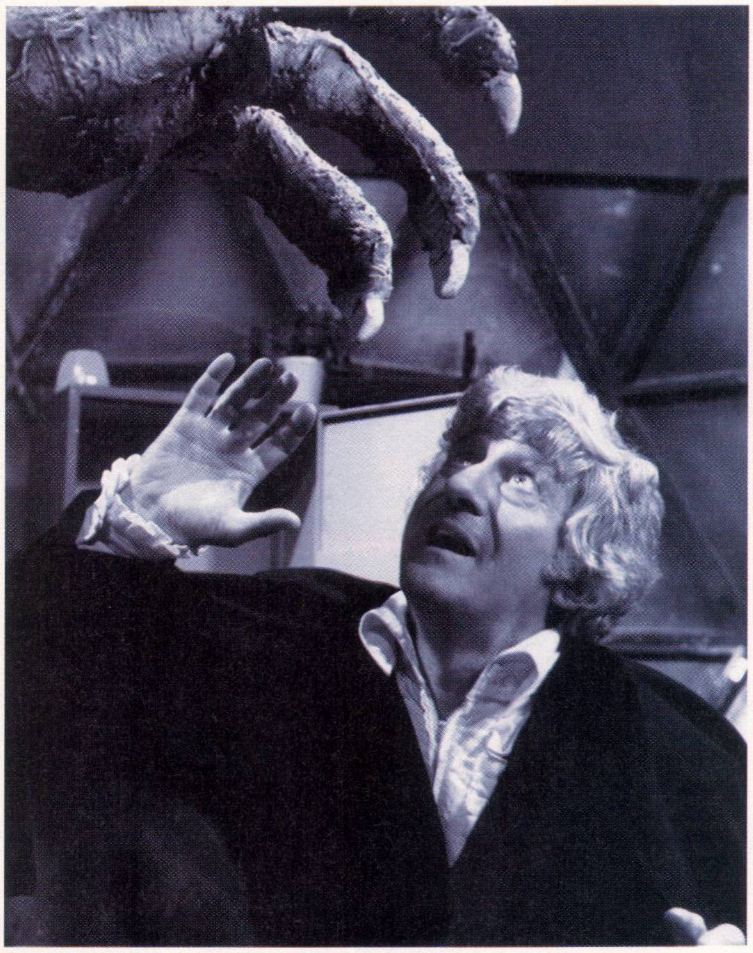
James van-der Heiden ("I thought this unnecessary Colin Baker bashing had stopped"); **Neil Fox** (who thinks that *The War Machines* should have been made instead of 100,000 BC); **Lewis Stringer** ("Would it be possible to spotlight previous Doctors in the comic strip?"); **Alex Pointer** ("I am 8 years old and I love *Doctor Who*"); **Paul Beardsley** ("Is it just me, or is the scene with the TARDIS materialising on a cricket pitch in *The Daleks' Master Plan* similar to one in the third *Hitchhiker's* book?"); **Baysan Ahmet Tulu** ("I have no complaints" – which is nice); **Elis Matthews** ("I am the Doctor!"); **Phil Manners** (who wants to know "why the Voords were not used again" ... anyone?); **Craig Warner** ("It's what's on the inside that counts"); **Brian Mattocks** ("Am I the only fan who *does* care a lot about continuity?"); **Sarah Clearke** (who isn't planning to buy **DWM** again); **Patrick Comey** (sorry, no idea!); **Christopher Wilkinson** ("who wants to see a *Doctor Who* cartoon") and **Luke Keegan** ("I like kittens too!")

Cheap and nasty

Oh dear. Not only does this issue see the return of the pointless-yet-diverting *Timelines* sidebar, but also the return of long-time reader **Anthony K McKail** (has his subscription not lapsed *yet?*) with another half-baked *Doctor Who* parlour game. Says McKail: "Given the importance placed on keeping things cheap at the BBC these days, especially if *Doctor Who* is to stand a fighting chance of returning to our screens before the next ice-age [see **DWM** 312's *50 essential questions feature*], I thought it might be an idea to scale down existing stories and suggest these as possibilities for the show's return". Predictably, there was a list attached.

So here, with our apologies, are Anthony's ideas for cut-price *Doctor Who* remakes. You lot can, we hope, do much better ...

The Board Games; Four to Tuesday; Spearmint From Space; Continent of the Daleks; Village Fete of Monsters; The Ark in Spain; Pyramids of Mars Bars; The Cheese and Wine Evening of Mandragora; The Well-Above-Sea Level Menace and, to bring us bang up-to-date, BBCi's epic webcast, *Debt Comes to Tim*. Sigh.



Colony in Space: **Vanessa Bishop redoubles her attack, yesterday.** © BBC VIDEO

Back for good

It's uncanny that I should finally be driven to sending you a letter after yet another issue where there's been no *Timelines*. After over 20 years, why does the letters page keep disappearing? It's as frustrating as replacing *Buffy* with the snooker.

ADAM POOL
HERTFORDSHIRE

*You've not been the only one to notice **Timelines**' poor showing of late, Adam. In our defence, it's often been the case that we've had too much else to squeeze in. Rest assured though, it's here to stay from now on!*

Thank you for the music

As a DJ in a nightclub, and an ardent *Doctor Who* fan, I thoroughly enjoyed your article *Maim that tune* in **DWM** 309. The Orbital interview in paticular caught my eye, as they have produced perhaps the most usable club version of the theme tune. Or have they? Take a look at the *Ministry of Sound Annual – Spring 2001* and in paticular the track by ESP called *Traveller*. That is, without doubt, the best dance version of the *Doctor Who* theme tune ever. I've used it myself when warming up, but have yet to chance my arm playing it in the main set. Maybe I should find a copy of *Punch and Judy Man* instead ...?

DAVID SHEPHERD
VIA E-MAIL

I really enjoyed the *Doctor Who* hits article. The depth of knowledge and research exhibited by David Bailey deserves the utmost praise ... and a mention of Julian Cope in a *Doctor Who* article filled me with a huge sense of serendipity! I met the man a few years ago in Bristol, during his 'Modern Antiquarian' lecture tour. He clocked my *Doctor Who* logo badge and declared that I "should be proud of my *Who*-ness!" (He was dressed in leopardskin lycra and platform boots and wouldn't have looked out of place in Season Twenty-Four). One niggle about the article: David Bailey wonders why *Doctorin' the TARDIS* was such a hit. The reason is simple: it's great! Go on, give it a spin – never fails to cheer you up!

NICK WALTERS
BRISTOL

Swap stop

Swap Shop [**DWM** 310]? What an absolute waste of six pages! Throwing around a few what-ifs, only to conclude that perhaps we shouldn't do so anyway was about as pointless as ... well, it was just pointless! Beyond that, as a fellow cartoonist, I heartily encourage you to maintain the services of young Roger Langridge. The man is a precious find with an incredible talent. And Andrew Pixley's fascinating *Archive* features give me every reason to read **DWM** avidly. The only thing I hunger for is an in-depth interview with the remarkable Dave Stone. He is a clever wordsmith and, it seems, quite an erudite guy. May the good ship **DWM** continue its voyage for years to come – just avoid the occasional paper-wasting tripe and we'll all be happy.

STEVE PANOZZO
CAMMERAY, AUSTRALIA

*More of a Tiswas guy, eh Steve? Sorry you felt **Swap Shop** was a waste of space, but there were plenty of people (us included, obviously) who enjoyed it – as the boxout opposite should attest...*

Pick of the crop

I read Vanessa Bishop's review of *Colony in Space* and watched the first episode of said story within an hour of each other. Vanessa appears to be of the same opinion as most of fandom: *Colony* is a dull and uninspired story. Vanessa argues that the struggle for possession of the Doomsday Weapon would have been of greater interest than the struggle for survival of the colonists, but I think the very personal threats of starvation, invasion by a mining conglomerate and strained relations with local natives are far more involving. The colonists are not the dull bunch Vanessa describes; Malcolm Hulke has created characters with motivation and feeling. I found the acting to be of the highest standard and the design and direction to be more than capable. Those of you who have never seen this story – or those of you who have not viewed it in years – should forget all your preconceived ideas and make up your own minds.

PETER FRANKUM
VIA E-MAIL

What is the point of Vanessa Bishop's invariably negative, picky and hyper-critical video reviews? I thought **DWM** was there to encourage an appreciation and enjoyment of *Doctor Who* as a whole. Is it at all possible to have a reviewer who actually likes *Doctor Who*? I admit I'm not keen on every *Doctor Who* story (the early McCoy era springs to mind), but I'd much rather read a positive review of them that makes you give the story another go. I don't mind 'shooting-them-down-in-flames' reviews for the book and audios, though, as these are not the real thing. Maybe slagging off the old episodes is part of the reviewer's job description? All the better to incur debate and encourage fans to write letters like this?

PAUL SHAW
ALBANY, AUSTRALIA

*Erm ... so you're saying we should give blanket praise to all broadcast **Doctor Who**, and not worry about the rest as it's not 'real', yes? Sorry, Paul, but who did you say was trying to incur debate here ...?*

History is bunk

I wonder if anyone else was dismayed by the history presented in the recent Big Finish production, *The Eye Of The*

Scorpion? Yes, I know *Doctor Who* is fantasy, but surely if a story has a historical setting some effort should be made towards authenticity? To say that Pharoah Erimem's face has appeared on coins is a small mistake that could've been avoided by a little research (Ancient Egypt did not use money), but to introduce pseudo-history *a la* Graham Hancock is less forgivable. Don't get me wrong, I love the Big Finish audios. I'm just a little concerned that this could be the beginning of a worrying trend.

KIM STEVENS
VIA E-MAIL

Streets apart

The Adventuress of Henrietta Street is the first really exciting *Doctor Who* story for almost two years. It's a work of genius. Why are fans making such a fuss about Dan Freedman bringing the TV series back? The BBC should ask Lawrence Miles to do it instead. He's the best writer of *Doctor Who* since the TV Movie!

PENNY HALPRIN
SALISBURY

I've just finished reading *The Adventuress of Henrietta Street* and I feel physically sick. Why are there writers out there who feel they have to spoil *Doctor Who* for the rest of us? Miles should never have been allowed to write for *Doctor Who* again. No doubt some of your readers will claim that this kind of 'deep' writing and 'angst' is exciting, but really it's just a con trick. People like Miles are arrogant to think that they can bring their own ideas to *Doctor Who*.

WILLIAM FISHER
HARPENDEN

Learning to fly

Did anyone else notice the alarming similarity between Susini the 'Necrotist' in recent comic strip *The Way of All Flesh* and Victoria 'Posh Spice' Beckham? Are they by any chance related? Not, of course, that I am suggesting there are any parallels to be drawn between a self-centered, vain creature who causes endless suffering and torment in the pursuit of her 'art' and, er ... oh.

DARREN HILL
LONDON

Left: "self-centred vain creature". Right: Susini

Doctor (deceased)?

A sci-fi/fantasy drama for Saturday nights with a re-vamped 1960's theme tune by David Arnold? A fast-paced tongue-in-cheek script by Gareth Roberts, involving an investigator and his female companion? A plethora of big-name guest stars? Tom Baker playing a heroic other-worldly being? Sounds familiar? Well, er ... yes. Except it's not *Doctor Who*. You've guessed it, I'm talking about the most recent series of *Randall & Hopkirk (Deceased)*. With its cinematic effects and production values, *Randall & Hopkirk* makes the Beeb's usual "We can't afford new *Doctor Who*" mantra sound more hollow than ever.

CRAIG POTTER
LINCOLNSHIRE

Masterful

Thank you so much for **DWM** 311, your fantastically evil Master special! I can't believe that it has taken 22 years to devote an issue to the greatest villain in the cosmos, but it was worth the wait. Philip MacDonald's article on the late, great Roger Delgado was highly informative and really quite touching and I also loved Roger Langridge's brilliant illustration on the review page. How about publishing a regular cartoon strip by this talented chap?

Now I suppose you'll go back to covering the adventures of that meddling do-gooder as usual. Oh well, it was nice (or evil) while it lasted ...

SIMON ATKINS
VIA E-MAIL

Barking

Doctor Who has been off-air for nearly 12 years and still here we all are, loving it just as much (if not more now that we have the sassy and gorgeous audios keeping us on our toes). We know we're a load of sad old groovy spandex kids at heart – but honey, I'm out and I'm proud! Baby, I love **DWM** and I love this fab and wonderful life we lead! *Doctor Who* is dead, long live *Doctor Who*! Woof!

STEVE TALBOT
VIA E-MAIL

Erm ... see you next time then. Yes ...

Swaparama!

To tie in with our Swap Shop feature back in DWM 310, we asked you for your ideas as to which stories might benefit (or not) from a schedule shake-up and a very different place in the show's history. Here are a few of our favourites so far ...

100,000 BC ... IN SEASON SEVENTEEN?
Whilst removing the tense atmosphere of the original, it would certainly have livened up the cave people episodes: "I say, I do love Ug, he's so violent. ..."

THE ARK ... STARRING PETER CUSHING?
A sickly Susie brings measles to a more garish Ark. Big screen Dr Who faces the disturbing issue of transporting infectious diseases through time and space, accompanied by some Hammer Horror effects. And the comic potential of Roy Castle's Ian meeting the invisible Refusians makes the imagination reel!

THE TV MOVIE ... STARRING WILLIAM HARTNELL?
The Meddling Monk, rather than the Master, is seeking to make the dawn of the new millenium an occasion to remember. An older Doctor would have given the romantic subplot that extra edge. Grace could have been a middle-aged spinster surgeon – and Billy would have loved the motobike chase! We could also have seen him fluffing some memorable lines of dialogue: "You are tired of death, my dear ... That is, erm, you are tired of life, but afraid of lying."

JAMES BRAMWELL
WILTSHIRE

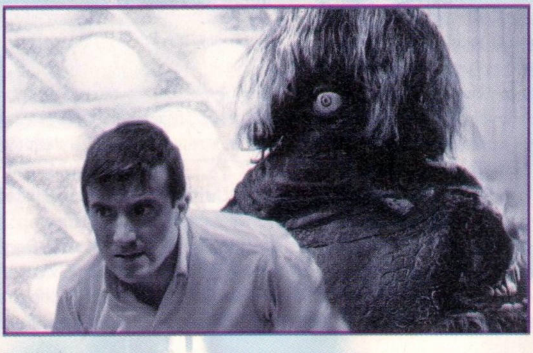
THE CLAWS OF AXOS ... STARRING PETER DAVISON?
The Claws of Axos is pants, but it might have been just what Peter Davison needed. The Doctor would have been in a position of authority – and Anthony Ainley would have been given a more varied role than his usual ranting madman.

TALONS OF WENG-CHIANG ... WITH JON PERTWEE?
Having Pertwee in Sherlock Holmes mode would surely have been more than appropriate. And, instead of savage Leela's culture shock, how about Jo standing up for women's rights in a most un-Victorian way?

THE INVASION OF TIME ... IN SEASON TWENTY-SIX?
A perfect fit! The back-up menace in the last two episodes could be "evil since the dawn of time" or somesuch.

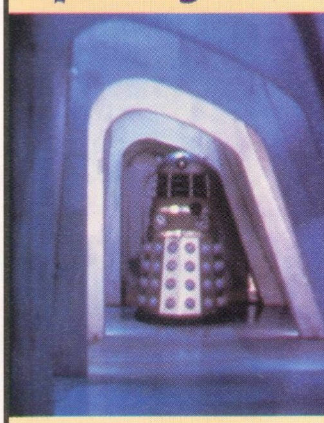
BLACK ORCHID ... IN SEASON ONE?
Black Orchid would be a fun three-part 1960s historical. Ian Chesterton would have been a first-class bat and demon bowler; Barbara could have drunk in the historical flavour (and all the screwdrivers); and Susan might, for once, have had had a decent part as both the unearthly child and her lookalike (Carole?) Ann. And, of course, the Doctor could have got lost in the catacombs for an episode to give Hartnell a week off!

KEN HOLTZHOUSER
MATOON, USA



NEXT ISSUE

And cue plunger!



In the first of a major three-part interview, **DWM** talks to *Doctor Who*'s most prolific director, Christopher Barry, about his ground-breaking work on the show during the 1960s – when he introduced unsuspecting viewers to the dreaded Daleks!

Quark life

DWM proudly presents the first ever interview with Henry Lincoln, the man who co-created the Yeti, the Quarks ... and a certain Brigadier. "I have suffered with *Doctor Who* over the years," he tells us!

Last (eight) legs

The Third Doctor bows out in style (and in ahovercraft, in amicrolite, in the Whomobile ...) as *Planet of the Spiders* gets the Archive treatment!

Plus

More comic strip action in *Children of the Revolution*! The Time Team roll their eyes at *The Space Pirates*! Audio poll-topper Rob Shearman returns with *The Chimes of Midnight*! And, if you're very good, lots of other *Doctor Who*-related shenanigans!

DWM 314
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The Five Doctors

WITH A GUEST-LIST AS LONG AS YOUR ARM, *DOCTOR WHO*'S TWENTIETH ANNIVERSARY TALE WAS A DREAM-COME-TRUE FOR FANS, BUT A NIGHTMARE TO ORGANISE. ANDREW PIXLEY WONDERS WHY THEY COULDN'T JUST HAVE BAKED A CAKE ...

The Doctor has built a new TARDIS console while he, Tegan and Turlough relax at the Eye of Orion. In another time and place, the First Doctor is spirited away from a garden by a black obelisk ... and a figurine of him is placed on a game board by black-gloved hands; the Fifth Doctor is weakened. The Second Doctor is visiting the retired Brigadier Lethbridge Stewart at UNIT HQ when they are both kidnapped in a similar manner, as is the Third Doctor out driving in Bessie and Sarah Jane Smith who has just said goodbye to K9 as she leaves for work. An attempt to scoop the Fourth Doctor and Romana from a Cambridge punt goes awry, and the pair become trapped in a time eddy. Inside his TARDIS, the Fifth Doctor collapses and starts to fade out of existence. The TARDIS takes off and lands in a bleak wilderness dominated by a massive tower; the instruments indicate they are in no place and at no time.

In the Capitol on Gallifrey, Lord President Borusa reluctantly accepts Chancellor Flavia and the Castellan's overruling that they employ the Master to rescue the Doctor. The Death Zone has been reactivated and the Doctor taken out of time and placed in the Zone.

The First Doctor finds himself in a strange metal passageway where he is reunited with his granddaughter Susan. The pair evade a Dalek, which is destroyed, blowing a hole in the wall. Looking outside, the pair recognise the Dark Tower and realise they are in Gallifrey's Death Zone. The Second Doctor and Brigadier are attacked in the mists by an unseen enemy; elsewhere, Sarah arrives and tumbles down a hillside* but is rescued by the Third Doctor in Bessie.

The First Doctor and Susan find their way to the TARDIS where they help the Fifth Doctor, who intends to go to the Tower – Rassilon's Tomb. The Master is transmatted to the lethal Death Zone and encounters the Third Doctor and Sarah who do not believe that he intends to help them. The Death Zone was an ancient arena where aliens were brought to fight for the Time Lords' amusement, and the Second Doctor tells the Brigadier of legends that Rassilon is in an 'eternal sleep'. When Bessie is incapacitated by a thunderbolt, the Third Doctor and Sarah continue on foot, followed by a troop of Cybermen.

The Fifth Doctor, Tegan and Susan set out for the Tower but run into the Master; as they talk, the group are attacked by the Cybermen. The Master is knocked out, Tegan and Susan escape and the Doctor uses the Master's transmat to return to the Capitol. Hearing of these events back at the TARDIS, the First Doctor determines that he will set out for the Tower, with Tegan accompanying him. In the Capitol, the Doctor reveals that the transmat device given to the Master by the Castellan contained a homing device. The Cyberleader forces the Master into an alliance to reach the Dark Tower, and the Cybermen surround Susan and Turlough in the TARDIS*.

The Second Doctor and the Brigadier are pursued through some caves by a Yeti, but manage to escape through a door into the base of the Tower. The Third Doctor and Sarah are forced to hide from a fast-moving

Raston Warrior Robot, but the Raston is distracted by the Cybermen and massacres them. In the chaos, the Third Doctor manages to lasso the top of the tower, and he and Sarah slide down onto its roof and gain entry from above. Turlough and Susan cannot dematerialise the TARDIS because of the forcefield generated by the Tower, and the Cybermen ready a massive bomb to destroy the craft.

Back in the Capitol, the forbidden Black Scrolls of Rassilon are found in the Castellan's quarters; the Castellan protests his innocence but is shot while trying to escape the mind probe. The Fifth Doctor believes the Time Lord traitor is still at large. The First Doctor and Tegan enter the Tower through the main door and watch the Master betray and destroy the Cybermen as they cross a lethal chessboard floor. In higher corridors, the Third Doctor is confronted by phantom images of Captain Yates and Liz Shaw, but evades them. As the First Doctor and Tegan progress through the corridors, they are followed by the Master*.

The Second Doctor and Brigadier encounter Zoe and Jamie, but they too are phantoms conjured up by the forces within the Tower. The parties meet up in Rassilon's tomb where the three Doctors work to translate an ancient inscription relating to the ring on Rassilon's hand, which is meant to bestow immortality on the wearer: "To lose is to win, and he who wins shall lose". The Master enters, but is knocked cold by the Brigadier and tied up. The forcefield is cleared and the TARDIS dematerialises for the Tomb just as the Cybermen explode their bomb.

In the Capitol, the Doctor finds a secret room behind the council chamber; inside is a black-clad Borusa who is playing the Game of Rassilon with the object of gaining immortality and becoming President for eternity. Borusa needed the Doctors to penetrate the Tower for him and turn off the forcefield; placing the Fifth Doctor under his mental control, they transmat to the Tomb. By sheer mental force, the three Doctors free their Fifth incarnation, but Rassilon is awoken and allows Borusa to take the ring from his finger, urged on by the first Doctor who has solved the inscription's riddle. Borusa becomes another immobile stone effigy on Rassilon's tomb. Rassilon sends the Doctors and companions back to their respective origins in versions of the TARDIS and frees the Fourth Doctor and Romana.

Flavia transmats in with some guards to inform the Doctor that the council have appointed him President and he is needed on Gallifrey immediately. Bustling Tegan and Turlough into the TARDIS, the Doctor sets the controls ... but not for Gallifrey. He intends, once again, to go on the run through space and time ...

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* *End of episode in four-part version.*

'You're not going back?'

Nominated as the new Time Lord President, the Doctor bustles Tegan and Turlough into the TARDIS – but doesn't set the controls for the Capitol ...

TEGAN You're not going back?
DOCTOR Sometimes, Tegan, you take my breath away!
TURLOUGH Won't the Time Lords be very angry?
DOCTOR Furious!
TEGAN You mean you're deliberately choosing to go on the run from your own people – in a rackety old TARDIS?
DOCTOR Why not? After all, that's how it all started ...

From **The Five Doctors** by Terrance Dicks

K9 warns Sarah Jane (Elisabeth Sladen) not to go out. In those clothes. © BBC Video

In Production

Four Doctors, one dummy, three companions, one producer and his dog (woof!) went to mow a meadow ...

The notion of a 20th anniversary story for *Doctor Who* began as far back as Monday 3 August 1981 when – during production of Peter Davison's first season – producer John Nathan-Turner sent a memo to David Reid, Head of Series, asking if the subsequent season could be scheduled to transmit in Autumn 1982. If this could be achieved then the Season 21 would air in Autumn 1983, allowing the inclusion of an anniversary serial reuniting past Doctors, as with the tenth anniversary special *The Three Doctors*. At that time, however, *Doctor Who* was sharing its lead actor with the BBC sitcom *Sink or Swim*, and on Tuesday 25 August, Reid replied that he had discussed the suggestion with BBC1 Controller Alan Hart, but that Hart did not want to delay *Sink or Swim*'s third season. Hart instead suggested that the season beginning in January 1984 could be trailed by a special 90-minute TV movie.

In early 1982, Nathan-Turner discussed a feature-length multi-Doctor story with Reid, who had a liking for *Doctor Who*. In April, the producer first broached the subject with Tom Baker, who had left the show in 1981 and who, Nathan-Turner feared, might be reluctant to return. Baker indicated that he might be interested, but would want to see the script first.

Considering appropriate writers, script editor Eric Saward suggested Robert Holmes in June 1982. A former script editor himself, Holmes had been a regular writer on *Doctor Who* between 1968 and 1978. Having reviewed many old serials, Saward admired Holmes' high calibre dialogue and plots – notably *The Deadly Assassin* and *The Talons of Weng-Chiang*. However, Nathan-Turner was reluctant to use Holmes; his policy, since taking control in late 1979, had been to use new writers and directors wherever possible. Nevertheless, Saward persuaded Nathan-Turner to discuss ideas with Holmes.

Nathan-Turner then set about contacting former cast members. Writing to Jon Pertwee – the Third Doctor – on Wednesday 30 June, the producer informed him that *The Curse of Peladon* was to be repeated in July; Pertwee replied on Wednesday 14 July, speculating on whether he could return in a reunion story. The same day, Patrick Troughton – the Second Doctor – wrote to Nathan-Turner informing him that from April 1983 he would be contracted on the Granada sitcom *Foxy Lady*. The following day, Reid confirmed that Nathan-Turner could proceed with the special.

"Great balls of fire!" A Cyberman, yesterday. © BBC Video

At a meeting with Saward and a reluctant Nathan-Turner, Holmes was presented with the brief for the story; a narrative involving all five Doctors, the Master, Tegan, the Doctor's grand-daughter Susan, the Second Doctor's companion Jamie and appropriate companions for the Third and Fourth Doctors. Holmes had always disliked the idea of relying on the show's past and found the brief impractical. Saward then indicated that he wanted his favourite monsters the Cybermen (whom he had reintroduced in *Earthshock*) as the main villains; Holmes also had a dislike for the Cybermen, preferring to create his own villains. The meeting was uneasy, since Holmes regarded Nathan-Turner's requirements as ridiculous, which in turn annoyed the producer who was not used to being challenged so openly.

Holmes prepared a five-page document with three possible scenarios. The first and most substantial opened on the planet Maladoom with "Doctor Will" and Susan (whom Holmes referred to as "Carol Ann" after Carole Ann Ford who played the role) striding through a misty landscape; "Doctor Will and Carol Ann are cyborgs created by cyber-technology. This will explain why the Doctor is not quite as we remember Hartnell" noted Holmes. The (Fifth) Doctor and Tegan are in the TARDIS when it and other TARDISes are drawn down a fissure in the time vortex and arrive on Maladoom where somebody is interfering with the balance of time and matter. The other Doctors arrive and "Doctor Tom" speculates that another race has managed to get the power known to the Time Lords. All the Doctors and companions become trapped and are captured in a cryogenic chamber by the Master, who is working for the Cybermen. The Cybermen take "Doctor Pat" to an operating theatre to isolate the genetic make-up which separates the Time Lords from other species and turn themselves into Cyberlords. However, the Doctor goes into terminal collapse and is returned to the cryogenic chamber so that the experiments can continue on one of the others. When the Cybermen come for "Doctor Jon", the prisoners overpower them and escape. "Doctor Will" tries to lead them into an ambush, but is revealed as a cyborg and thrown from a cliff; "Carol Ann" is also revealed as a fake which disappoints Jamie who quite fancied her. They find the Master's TARDIS at the centre of the machinery which has dragged them into the fissure; it is now running out of control and in danger of imploding part of the Universe into a black hole. As the machine is stabilised, the other Doctors return to their correct places in time. Holmes assured the team that there wouldn't be many Cybermen, and that they would be disposed of during the escape in a variety of ways.

During late July, fee checks on key actors took place. Since William Hartnell had died in April 1975, Nathan-Turner considered two candidates for the first Doctor: Geoffrey Bayldon and Richard Hurndall. Bayldon had appeared as Organon in *The Creature From the Pit* in 1979 while Nathan-Turner recalled *Assassin*, an episode of *Blake's 7* broadcast on Monday 9 November 1981, in which Hurndall had played a slave character called Neebrox and had resembled Hartnell. In the end, Nathan-Turner decided that Bayldon was too well known as the Crowman in *Worzel Gummidge* and chose Hurndall. On Friday 23 July, Nathan-Turner wrote to Troughton to confirm that the story was on for production in March 1983.

On Thursday 29 July, the regular cast of Peter Davison, Janet Fielding and Mark Strickson were booked, along with Pertwee and Anthony Ainley (who had played the Master since 1980); the project was now entitled *The Six Doctors*. Troughton was engaged on Monday 2 August, with Carole Ann Ford on Wednesday 18.

On Monday 2 August, Nathan-Turner commissioned Holmes for a scene breakdown of *The Six Doctors* by Monday 23 August. Saward soon realised that Holmes was unhappy with the project, and chose a back-up writer in Terrance Dicks, whose involvement with the show began in 1968 when he had become script editor for six years, since when he had been a prolific noveliser for Target Books. The worried Saward discovered that Dicks was attending a *Doctor Who* convention in New Orleans. Forgetting about the time difference, Saward rang the hotel and woke Dicks at 4.00 am to ask if he would be willing to contemplate a multi-Doctor story. Dicks agreed, announcing the special to attendees that day.

On Tuesday 24 August, an overdue Holmes rang Saward to discuss his concerns over the outline. Saward asked Holmes to submit his breakdown before their meeting on Wednesday 1 September; he also informed Dicks that Holmes was struggling and to be on stand-by. At the meeting, a concerned Holmes was persuaded to write the first 20 minutes of script and abandon his problematic storyline. The following day, Thursday 2, Saward wrote to Dicks, asking him to wait another fortnight for a decision. On Friday 3, Nathan-Turner wrote to Heather McIntyre, William Hartnell's widow, to tell her about the recasting of her late husband's role – albeit as an impostor – and to invite her to a huge celebratory event scheduled to take place at Longleat House, Wiltshire, over Easter 1983. The following Monday, McIntyre gave approval and confirmed her attendance.

At the final recording of *Mawdryn Undead* on Friday 24 September, Nathan-Turner asked Nicholas Courtney (reprising his role as Brigadier Lethbridge-Stewart) if he would appear in the special; Courtney agreed immediately. On Thursday 30, Fielding, Ainley and Troughton were contracted for 'Dr Who Special', with Courtney engaged on 4 October and Hurndall two days after that.

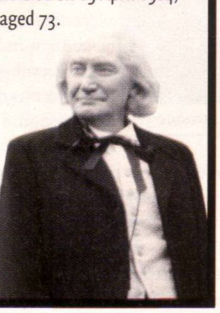
Holmes delivered his breakdown and a few script pages on Wednesday 13 October, informing Saward that he could not proceed with the commission. Saward was sorry, and wrote to Holmes the next day saying that a four-part serial for the next season might suit him better. Dicks drove to visit Saward and Nathan-Turner for discussions that afternoon. The writer saw the assignment as similar to the party game where it is necessary to make up a story from an assortment of objects in a box; his narrative was to include the five Doctors, Tegan, Turlough, the Master, Susan, Sarah-Jane, the Brigadier, the Cybermen and any other companions that might be available. Dicks insisted that the Daleks and K9 appear – neither of which the production office wanted.

Dicks' notion was of the characters being manipulated by a black-gloved figure referred to as 'the Player', who moved them like pieces on a chessboard. Saward found Dicks' idea of this figure being revealed as the Master too obvious. Having based the story around the Time Lords, Dicks then decided to use Borusa, the Doctor's former tutor who had become the President in *Arc of Infinity*, a story made in Spring 1982 but not yet transmitted. The game would be a quest across a desolate land towards a Dark Tower, and – as with *State of Decay* – Dicks was inspired by Robert Browning's 19th century poem *Childe Roland to the Dark Tower Came*. Woven into this was Rassilon, the Time Lord founder; imitating Holmes' style, Dicks made Rassilon a mysterious, sinister character with a dark past.

Dicks was formally commissioned for a story breakdown on Monday 18 October. Meanwhile, Nathan-Turner had asked Tom Baker's agent, Jean

THE FIRST DOCTOR Richard Hurndall

Born in Darlington on 3 November 1910, Richard Hurndall trained as an actor at RADA and started acting on the stage in 1930 with Shakespearean productions at Stratford. He made his television and film debuts in 1946 and was a member of the BBC Radio Repertory Company from 1949. After a number of West End appearances, Hurndall also did guest spots on series such as *The Avengers*, *Callan*, *The Expert*, *Oil Strike North* and *Enemy at the Door*. As it transpired, Hurndall's performance in *The Five Doctors* was one of his last. After a period of hospitalisation, he died on 13 April 1984, aged 73.



Diamond, if the actor would be available. Diamond was sure her client would refuse, but was amazed when Baker agreed to meet Nathan-Turner; Baker was delighted about the prospect of working with Elisabeth Sladen (playing Sarah-Jane Smith – as in 1981's *K9 and Company*). Baker agreed in principle, but still wanted to see a script. On Tuesday 19, the producer wrote to Baker explaining the scripting delay, and saying they hoped to have a breakdown soon.

Dicks delivered his breakdown, *The Five Doctors*, on Monday 1 November; the main role was given to the Fourth Doctor, and Dicks had included the Autons from *Spearhead From Space* and *Terror of the Autons*. By now, a contractual problem with Pertwee had been resolved; Nathan-Turner had feared the actor was too expensive for both location and studio work, but Pertwee was so keen to be involved that he waived the additional location filming payments. Pertwee, Courtney and Ford were contracted on Monday 8 November, and the following weekend Nathan-Turner announced the 1983 celebrations at the *Interface 2* event as comprising *The Five Doctors*, a documentary and the Longleat event.

Dicks was rapidly commissioned for a script on Tuesday 16 November and the serial was assigned the code 6K on Thursday 25 November, after technical disputes forced the abandonment of the original 6K, a Dalek story by Eric Saward entitled *The Return*. Nathan-Turner started to establish his production team; in the summer he had met Waris Hussein, who had directed the first *Doctor Who* serial and was vaguely interested in returning to the show, even though he was by now a highly successful director, often working in the USA. Nathan-Turner held on for some time to get Hussein, but to no avail. In late November he approached Douglas Camfield, another talented director with considerable *Doctor Who* experience. However, Camfield felt Nathan-Turner had ignored his approach to work on *Doctor Who* again in 1980, and was rather bitter towards him – in addition to which Camfield would be working on the BBC drama serial *Missing From Home*.

Selecting from his established stable, Nathan-Turner chose director Peter Moffatt who had helmed three serials since 1980. Moffatt was working on *Juliet Bravo* when he accepted the assignment, and on Thursday 2 December was engaged for the period Monday 17 January to Friday 13 May. Moffatt's design team consisted of set designer Malcolm Thornton, costume designer Colin Lavers, make-up artist Jill Hagger and visual effects designer John Brace. Thornton had been due to work on *The Return*, and had previously worked on *Logopolis* and *Kinda*. Lavers had worked on *Four to Doomsday* and was then handling *The King's Demons*, Hagger had supervised *The Androids of Tara* and Brace – the only free visual effects designer – had been a designer on *Full Circle*.

Robot Wars (almost): "Doctor Will" and "Carol Ann" weren't the bad guys after all. © BBC

SCRIPTING *The Autons*

Terrance Dicks' original script included the Autons in a film sequence reuniting the Third Doctor with Sarah-Jane. Sarah stumbles along "a strange surrealist street of half-wrecked buildings" with mannequins scattered about from a ruined shop. Falling against one, Sarah kneels to examine it. "Suddenly it sits bolt upright, reaching for her throat ..." Sarah runs as other mannequins come to life and stalk her. The Third Doctor arrives in Bessie and she jumps in as "The Autons stretch out their arms. Their hands drop back on hinges to reveal guns". Bessie evades the energy-bolt fire but the Doctor and Sarah stop to move a road-block, fending off the Autons with bits of barricade. As they get back into Bessie "An Auton trains its wrist-gun at the Pertwee Doctor's head at point-blank range ... Suddenly the Auton reels and falls. One by one the other Autons stiffen and fall." The Doctor explains to Sarah that these "plastic replicas of humanity [were] animated by the Nestene consciousness. It seems to have been – withdrawn." They depart in Bessie.

After completing the filming for *The King's Demons*, Nathan-Turner visited the Theatre Royal, Brighton to meet Baker who was touring in *Educating Rita*; the actor still wanted to see the script. On Thursday 9, Nathan-Turner sent Baker the first 70 pages of script. A few days later, Baker said he was keen to be involved.

Contracts and clearances proceeded, with Hurndall contracted on Monday 13 December. The following day, clearances began regarding the Autons and material made for *Shada*, an unfinished serial from 1979 which Nathan-Turner thought would be suitable for 'new' Baker material should the actor change his mind. Shortly before Christmas, Hussein contacted Nathan-Turner to say that he would not be available to direct.

Dicks delivered the complete first draft of what would become his favourite *Doctor Who* script on Monday 20 December; in this the Fourth Doctor still had a major role, teaming up with Sarah-Jane Smith and taking the Master's transmat recall device to travel to the Capitol and reveal Borusa as the villain – although his role would be kept mysterious as if he was acting against the other Doctors. Meanwhile, the Fifth Doctor entered the Tower via the main gate with Tegan and the First Doctor remained in the TARDIS with Susan and Turlough to play a minimal role. Dicks referred to *Arc of Infinity* for his Time Lord characters, using Lord President Borusa, Chancellor Thalia and the Castellan as "an Inner Cabinet of the Time Lords" along with Commander Maxil. It had been decided that the new companion, the robot Kamelion introduced in *The King's Demons*, would not be used. Nathan-Turner hoped that the Third Doctor could be paired with the Brigadier, but questions over Frazer Hines' availability away from the soap opera *Emmerdale Farm* led to Courtney joining the Troughton Doctor instead. It was then hoped that Katy Manning could be flown over from Australia to rejoin Pertwee's Doctor as Jo Grant.

> **'It just seemed like a haphazard combination of several people's ideas. People were dragged in and given nothing to do!'**
>
> Peter Moffatt • DWM 254

On Wednesday 29 December, Nathan-Turner was dubbing *Terminus* when he received a telephone call from Diamond; Baker had changed his mind and did not want to appear. The producer was amazed as Baker had seemed so positive, and asked Diamond to check. As the special was announced by *The Sun* on Thursday 30 December, the situation with Baker was in limbo. As 1983 arrived, Diamond called Nathan-Turner, explaining that Baker did not want to be just one of five Doctors and was did not wish to be persuaded otherwise. Baker then visited the producer, explaining that he could not face turning the clock back again. Nathan-Turner asked if the *Shada* film could be used and Baker agreed; in retrospect, he later wished that he had taken part after all. On Monday 10 January, clearances were undertaken on *Shada* sequences featuring Baker with Lalla Ward as Romana. By the time Moffatt formally joined, over two minutes of material from *Shada* had been cleared with the actors, writer Douglas Adams, producer Graham Williams and director Pennant Roberts. Dicks was reworking his script to reallocate the roles.

Moffatt found the script contrived, feeling that it merely provided 'cameo' appearances, and felt the 'game' idea was unclear; it was also very ambitious,

SCRIPTING Raston Warrior Robot

Alongside the old enemies, Terrance Dicks introduced the Raston warrior robot: "It is a Robot Man – shaped, immensely tall and thin with a completely smooth, shining body surface in gleaming stainless-steel type metal. Its head is a completely blank metal egg, no eyes, nose or mouth. Its movements are lithe and graceful like those of a trained athlete. It appears to be completely unarmed ... The Robot whirls round, one arm reaches over its shoulder and flashes forward in a pointing gesture. A thin steel rod flashes through the air ... the Robot moves so quickly it seems to vanish ... the arm goes over the shoulder and a razor-edged steel disc whizzes through the air."

with the battle between the Cybermen and a Raston robot – a new foe inspired by Japanese ninjas – giving him particular concern. For the Death Zone location, Moffat ruled out Scotland on costs grounds; his production manager Jeremy Silberston suggested North Wales after discounting the Cheddar Caves in Somerset during a recce in January.

Dicks' revised draft was delivered on Tuesday 25 January; at this point there was no pre-credit sequence. The notion of the Doctor rebuilding the TARDIS console was a practicality suggested by visual effects designer Mike Kelt. While working on *Enlightenment* during January, Kelt had been appalled by the state of the prop and was assigned to build a new console. The Eye of Orion was described as "the ruins of an abbey ... The atmosphere is very calm and reassuring, like a beautiful autumn afternoon ... a purple haze hangs in the air."

In the Game Control room, the timescoop screen showed "a white-haired old man in a frock coat – the Hartnell Doctor"; as the operator scans the Doctor's time stream, Dicks noted "in this way, we run all the Hartnell material we wish to incorporate". In the subsequent Rose Garden scene, Dicks noted "From this point on we shall be using the Hartnell double, though for simplicity we will continue to call him the Hartnell Doctor." After the Doctor's capture, the black-gloved hand takes the playing piece from "a large carved ivory box, the kind that might contain antique chessmen".

The UNIT HQ scene was to be in "The Brigadier's office as last established" with the Brigadier "a little greyer and a little stouter, but still a fine military figure of a man, and Brigadier Charles Crichton, a kind of younger carbon copy of the Brigadier." In this scene, Lethbridge-Stewart hands control of UNIT over to Crichton, commenting: "Been with Unit since it started, you know." Crichton remarks that he was always curious about the Doctor, and after the "Troughton Doctor" and Brigadier have left, Crichton gets the Doctor's file, but it is empty. The Doctor and Brigadier reminisce about the Yeti (*The Web of Fear*), the Cybermen (*The Invasion*) and Omega (*The Three Doctors*), and the obelisk traps the pair in "a cul-de-sac, blind alley or courtyard". The "Pertwee Doctor" is snatched while driving in Bessie, the yellow roadster seen between 1970 and 1975.

Sarah-Jane Smith was established as living in a flat with K9 (K9 Mark III, tying into *K9 and Company*). There was no detail of the minimal Baker film inserts, other then the Doctor and Romana being on a punt; Dicks envisaged the trapped fourth Doctor acting like a 'plug' to stop the fifth Doctor being sucked away as well. The Death Zone (or "Dead Zone") was "a bleak and darkling plain, rimmed with jagged mountains [with] the Dark Tower, a sinister edifice in Time Lord Gothic"; the black-gloved hand also placed a TARDIS miniature on the board along with those of the Doctor, Tegan and Turlough.

The Time Lords offered the Master a new regenerative cycle (referring to *The Deadly Assassin* and *The Keeper of Traken*); there were also references to the Eye of Harmony as introduced in *The Deadly Assassin*. On encountering the Dalek, Susan believes that they are on Skaro (as in the 1963 Dalek serial); Susan does not recognise the Dark Tower and the Hartnell Doctor explains "We're on my home planet, Gallifrey". The Troughton Doctor and Brigadier make their way through "ruined derelict, gutted buildings looming and sinister. A strange distorted Dali-esque city-scape shrouded in heavy fog"; the hand that grabbed the Brigadier was to be "covered in dirt and grime and unrecognisable as a Cyberman's".

Near the TARDIS, the Death Zone is described as "a nightmarish landscape, a path between low cliffs, it is uneven, broken terrain, with drifting mists, stunted trees and sinister lurid vegetation". In the tunnels, the Troughton Doctor and Brigadier are trapped by a roaring creature with "an enormous eye" and "a giant claw" which they repel using a Golden Fountain and a Giant Thunderflash; the Doctor explains "It was a subterranean creature, used to darkness and silence. Fireworks produce bright lights and loud noises, so naturally ..."

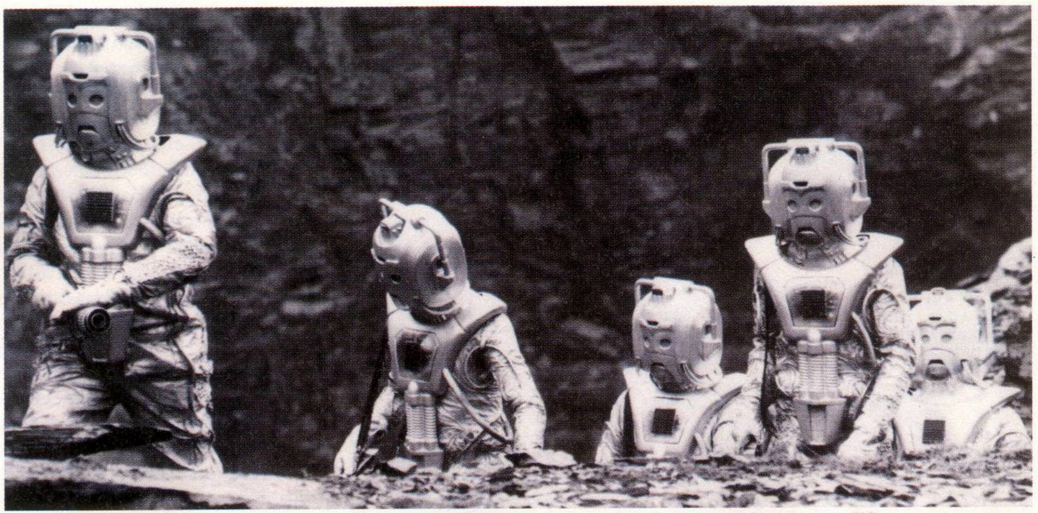
While the Raston robot massacred the Cybermen, the Pertwee Doctor took some steel rods from its spare weapon store on the narrow mountain path. Reaching the summit, the Doctor assembled "the rods and cloak into a hang-glider kite" with which he and Sarah fly to the Dark Tower, leaving their a wounded pursuing Cyberman to fall down the mountainside: "Sarah and the Doctor hand-gliding through the dark and cloudy sky ... The journey is exhilarating and exciting." At the Tower's Main Gate, the Hartnell Doctor was to have pulled "a thick rope hanging to one side of the doors" which opened the doors. The Tower Anteroom into which they then arrived "stretches away into the distance, except for the occasional pillar. Ahead, the floor is set with huge black and white squares in a ten by ten arrangement." This sequence reworked a similar scene from *Death to the Daleks* where the Doctor used coins to determine that a patterned floor was lethal, and the Master comments that he and the Doctor (who fails to recognise the villain) were at the Academy together (mentioned in *The Sea Devils* and *The Deadly Assassin*).

> **'It was tough for Peter against all those scene-stealers like Patrick and Jon, so I made sure I gave him all the best lines'**
>
> Terrance Dicks • DWM 95

In the upper level corridors, the Pertwee Doctor leaves Sarah to rest and she is attacked by "the Pertwee Doctor ... on top of her his hands around her throat". The real Doctor appears, saying this an illusion, and the phantom from the mind of Rassilon fades away. Rassilon's Tomb was "a huge cathedral like area, side and roof stretching away into the distance. Its central and dominating feature is a great raised dier upon which lies the body of Rassilon, a handsome impressive figure in robes of state." Dicks reworked some of the argumentative banter between the Troughton and Pertwee Doctors from *The Three Doctors*. The Pertwee Doctor comments "reversed the polarity of the neutron flow", a piece of technobabble from *The Sea Devils* which Pertwee had popularised at conventions. Entering the Game Control, the Doctor sees the table with "little figures of the Doctors, the TARDIS, the Daleks, the Autons and the Cybermen." Through a window is "a vista of the enormous control room beyond this small one. A vista of complex machinery stretching away into the distance". The black-gloved figure is "Borusa. He looks quietly, confidently, mad. Borusa wears a black cloak and head-dress of antiquated design." In the Tomb, "Rassilon manifests as a giant ghostly figure hovering above his own sleeping form. He is dressed in the black and white robe of the very early Time Lord's and not the more colourful robes of today" noted Dicks, referring back to *The War Games*; the writer envisaged Rassilon as similar to Valentine Dyall (who played the Black Guardian). As Borusa puts on the ring, "A wall of the tomb vanishes, revealing a row of Time Lord figures standing in upright cubicles,

"Your head rolled off over there, I think ..." Directing the Cybermen on location at Carreg Y Foel Gron © BBC their faces frosted over but their eyes furiously alive." Saward made few script changes, but felt the story lacked pace; the Auton sequence was dropped because of expense and length.

Although Paul Jerricho was available to play the Castellan, Leonard Sachs, Elspet Grey and Colin Baker were not available to reprise their *Arc of Infinity* roles. Borusa was regenerated, Thalia became Flavia and Maxil's small role was reduced to an un-named 'Commander'. Nathan-Turner still hoped for various other companion cameos, contacting Ian Marter (who had played Harry Sullivan) but finding that he was busy working in New Zealand. In a version of the script dated Wednesday 2 February, the sergeant at UNIT HQ was Sergeant-Major Benton, when Nathan-Turner hoped that John Levene would be available for a day's filming.


"Hi-ho, hi-ho, it's off to get brutally massacred we go": the Cybermen, not *entirely* enjoying their day trip to Gallifrey ... © BBC Video

The news of Baker's absence was revealed by the *Sunday People* on Sunday 6 February, the same day that Sladen was contracted. More elements from the show's past were added; on 11 February, an agreement was made with writers Mervyn Haisman and Henry Lincoln to make the subterranean monster a Yeti. It was confirmed that Wendy Padbury and Richard Franklin would be available for cameos as phantom images of Zoe Heriot and Captain Yates in the Dark Tower. Sarah now arrived on "Rough Ground" and stumbled through the smoke towards "a cliff, or some other high point" from which she falls but "manages to grab hold of a bush" until she is rescued by the Doctor. During February, Deborah Watling also confirmed her availability as Victoria Waterfield as did Caroline John as Liz Shaw.

On Thursday 17, the UNIT sequence was rewritten with a retired Brigadier, linking in with *Mawdryn Undead*; the script stated "The year is 1983". The Eye of Orion scenes were rewritten on Monday 21 and character changes were made to the opening Time Lord scenes. The same day, Watling, Padbury and John were engaged for the serial. On Thursday 24, Saward inserted the sequence with phantoms of Liz and Yates where "We see that the pallor of their skin is very white, with a certain redness around the eyes". Around the same time, the other phantom sequence was written for Zoe and Victoria; in this version, when Victoria refers to the Brigadier by rank, the Doctor realises that when she knew Lethbridge-Stewart (in *The Web of Fear*) he was only a Colonel.

Flavia makes the Doctor an offer he can't refuse. Erm, except that he does ... © BBC Video

Moffatt and Thornton did a technical recce in Wales from Monday 21 to Wednesday 23, getting their car stuck in the ice and sleet. On Thursday 24 they checked their London locations prior to the first read-through on Friday 25. This was a major reunion for a lot of old friends, such as Padbury and Troughton. Courtney apologised about this to the guest stars who felt left out. Fielding liked the script, although complained that Tegan was too meek in her scenes with the First Doctor (which were amended accordingly), while Strickson was disappointed he had so little do – but delighted to work with such a cast. Some artistes like Carole Ann Ford were returning to acting for the first time in years. Ford raised an objection to her dialogue, saying that Susan should address the first Doctor as "Grandfather" rather than as the scripted "Doctor". Nathan-Turner was glad that his concern about ego clashes among the cast was unfounded.

Location rehearsals took place on Monday 28 February, and on Tuesday 1 March, Davison and Troughton appeared – along with a Dalek – on BBC *Breakfast Time* to promote the anniversary. Watling, however, was offered a chance to make an ITV series with Dave Allen at the end of March and so was released from her BBC contract on Friday 4 – the same day that the crew travelled to Wales. The team were warned that the weather conditions on locations would probably be wet and cold, and to bring appropriate clothing. Since there was no space for private cars at the locations, the cast travelled from London to Llandudno Junction by train, and were taken by coach to their base at Maentwrog on the edge of the Snowdonian National park.

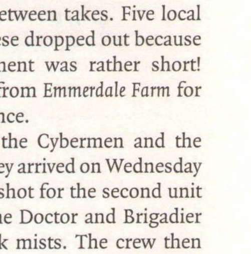
Shooting on 16mm film began on Saturday 5 March at Plasbrondanw in Gwynedd, owned by Lady Annabel Williams-Ellis. Here, the scenes for the Eye of Orion and the rose garden were filmed. There were problems getting the TARDIS up the hill into position for the Orion scenes, which comprised Strickson's only intended location day; for this serial, Fielding finally got a fur coat which she had asked for previously, although Nathan-Turner hated the image it gave Tegan. It was on this day that a nervous Hurndall gave his first performance as the Hartnell Doctor; the actor had refused offers of viewing Hartnell's' old episodes as he did not want to mimic his predecessor.

On Monday 7, the crew were joined by Anthony Ainley for filming of "Wasteland 1" at Carreg Y Foel Gron, a quarry owned by Cwt Y Bugail Quarries Co near Ffestiniog; this was to be used for the next three days. The first day included scenes of the Hartnell Doctor and Susan seeing the TARDIS (with a prop rock for Hurndall to sit on) and the Doctor's party encountering the Master and the Cybermen. During filming, Ainley was hit in the leg by a rock when flash charges simulating the Cybermen's gunfire were set off; Ainley allowed three of the make-up girls to cuddle up to him to keep warm between takes. Five local extras were hired to`play Cybermen, although one of these dropped out because the costume was claustrophobic – and his replacement was rather short! Meanwhile, back in London, Hines was to be released from *Emmerdale Farm* for two days work to replace Watling in the phantom sequence.

Tuesday 8 was spent on the Master encountering the Cybermen and the Cybermen preparing their bomb. Troughton and Courtney arrived on Wednesday 9 to start shooting at "Wasteland 1", with one planned shot for the second unit being a glass shot of the Dark Tower. The scenes of the Doctor and Brigadier approaching the tomb were filmed, hampered by thick mists. The crew then moved on to "Wasteland 2" which, like the caves interior, was Manod Quarry at

CASTING *Guest stars*

The first choices for the roles of Rassilon and Borusa were Charles Grey and Denis Quilley respectively. Ultimately playing Borusa was Philip Latham, whom John Nathan-Turner knew from *The Pallisers*; the veteran actor was best known on television for *The Troubleshooters*, and did not understand the script. Cast as Flavia was Dinah Sheridan whom Nathan-Turner had approached before; Sheridan had a substantial film and television career behind her from the 1930s including the film *Genevieve*. Appearing as Rassilon was Richard Matthews, an old colleague of Moffatt's from rep who had a deep voice and whom Moffatt had used in Granada's *The Lady Killers*; the actor had a face cast done on Thursday 24 February. David Savile, playing Crichton, had appeared in *The War Games* and *The Claws of Axos* and had since starred in *Warship*. David Banks and Mark Hardy reprised their roles of Cyberleader and Cyberlieutenant from *Earthshock*.



EDITING The original version

The notable cuts made between the first edit of 97 minutes 35 seconds and the broadcast trims were as follows: Crichton and the Brigadier toasting "Civilian Life"; the Doctor saying how he was "fading" to Tegan and Turlough; Turlough saying the Doctor seems to be under some form of psychic attack; Tegan wondering what she and Turlough will do if the Doctor doesn't recover; Borusa approaching the conference room; the Doctor attempting to send the recall signal from the console and collapsing again; the Hartnell Doctor saying to the Doctor "Now young fellow, tell me all about it"; Borusa asking to be left alone in the conference room after the Master's departure; a short insert of the Castellan transmatting what he thought was the Master back to the Capitol; cuts to the scene with Susan's ankle being bound; the Cyber Leader telling the Master to lead them to the Tower; the Brigadier outside the caves complaining that he was "not built for this kind of thing any more" and the Doctor replying, "You never were"; a scene with Susan and Turlough trapped in the TARDIS by the Cybermen; a film sequence of Sarah rolling a stone at an advancing Cyberman; Tegan starting to cross the booby-trapped floor; the Doctor finding the conference room empty; the Brigadier telling the Troughton Doctor that he feels afraid in the corridors; the Brigadier's comment "Don't ask me how we got here. It's like a cross between Guy Fawkes and Halloween"; film with the Cybermen moving back from the bomb; the hypnotised Doctor and Borusa in the conference room; the arrival of two more guards in the tomb; Flavia telling the Doctor that he will face the highest penalties if he disobeys the High Council and the Doctor ordering the guards to escort Flavia back to the Capitol.

Ffestiniog. The scene where the Brigadier was grabbed by a Cyberman's hand was filmed – with the jeans of extra Emyr Morris Jones visible through the hole in the wall. Back at the hotel that night, Troughton told Nathan-Turner that he had not felt that he could play the Doctor again, but seeing the team that morning had given him his confidence back.

The cave interiors with the Doctor and Brigadier were filmed at Manod on Thursday 10, with Cyberman extra Lee Woods in a flea-infested Yeti costume from *The Web of Fear*. Aware of the large amount of filming, Moffatt had asked for extra location days before shooting; when denied these, he decided to use a second unit camera crew instead. This unit, directed by Nathan-Turner, handled visual effects inserts in the Raston robot sequence at Manod, with veteran stuntman Stuart Fell choreographing the action and playing various doomed Cybermen. The Raston robot was played by dancer Keith Hodiak who had to suffer with the inside of his chrome-plated one-way-mirror mask steaming up and the cold of only wearing a jock-strap under his silver body stocking. In total, three days were spent on the massacre scene which had been worked out with Moffatt. The idea of a Cyberman vomiting milk came from David Banks when he was drinking some coffee, and on one occasion Fell almost suffocated from smoke when his helmet was coated in green slime.

> **'They didn't want me to call the Doctor 'Grandfather', as they thought it suggested that there was a Mrs Who!'**
>
> Carol Ann Ford • DWB

Back in London, Saward rewrote the phantom sequence for Jamie and Zoe: "They stand rigidly against the wall, either side of the corridor. A light at their feet indicates the presence of a forcefield." Jamie says if the forcefield is disturbed they will be destroyed, but the Troughton Doctor realises they are phantoms because they recognise the Brigadier when the Time Lords actually erased their memories of their adventures (referring to *The War Games*).

On Friday 11 March, work concentrated on more of the Cyberman massacre. It had originally been planned to keep the afternoon largely clear, but during the week it had been found that the film of the Eye of Orion scenes had been ruined. On the Friday afternoon, Strickson cut a holiday short and returned to Wales to reshot the spoiled scenes.

Saturday 12 March was another day off, and next day Pertwee and Sladen arrived. Shooting on Sunday 13 at "Wasteland 2" saw scenes of the Pertwee Doctor and Sarah escaping the Cybermen and more of the Raston sequence featuring the Doctor and Sarah. The weather was bitterly cold, and Nathan-Turner suggested that Pertwee and Sladen should slap each others faces to keep warm. It was on location that Pertwee refused to do the hang-glider sequence; Moffatt had been worried about this since the prop created by visual effects was unconvincing. Nathan-Turner and Moffatt stood down their team for an hour and worked out a new method for the pair to reach the Tower's roof using a lasso.

"Wasteland 2" was the venue again on Monday 14 for scenes of the Cybermen and Master watching the Third Doctor reach the Dark Tower, and of the Doctor meeting Sarah. These scenes required the use of Bessie, with the vehicle – last seen in *Robot* – travelling down from where it had been on display at the Blackpool *Doctor Who* Exhibition. Pertwee took a liking to Sladen's line about his successor being "all teeth and curls" which he took for himself. A new venue – "Wasteland 3" at Cwm Brychan, near Llanbedr in Gwynedd – was used on Tuesday 15, with the scenes of the Pertwee Doctor and Sarah encountering the Master being filmed.

Shooting around London began on Thursday 17, starting at a disused MOD building on Hayling Lane near Upper Denham in Buckinghamshire. As with *The Three Doctors*, this appeared as UNIT HQ, and a photocall was held at 10am in its grounds for the special's press conference; this necessitated the presence not only of that day's cast but also Hurndall, Davison and Ford. Hurndall told Nathan-Turner that he was amazed to find he was already getting *Doctor Who* fan mail. Baker had said that he would attend the event, but – suspecting he would not turn up – Nathan-Turner arranged with Lorne Martin of BBC Enterprises to have Baker's waxwork from Madame Tussauds on hand instead. The first filming was of Pertwee driving Bessie on the nearby Tilehouse Lane by Denham Aerodrome, followed by scenes outside UNIT HQ between Troughton and Courtney. Troughton ad-libbed his chat about Zodin and also spoke of never having met "Auntie Mabel". The final shooting of the day was on West Common Road in Uxbridge for Sarah and K9's scenes; this was the only day that John Leeson was required to provide the dog's voice. With shooting completed, the team returned to London where Troughton, Pertwee and Davison, along with original producer Verity Lambert, were interviewed by Sue Lawley on *Nationwide*.

Filming concluded on Stage 2 at the BBC Television Film Studios at Ealing on Friday 18 with the scenes inside UNIT HQ and on the Dark Tower roof with Pertwee and Sladen. Rehearsals for studio began again on Saturday 19 March, with Davison attending BAFTA on Sunday 20 to present the awards for best children's programmes. On Saturday 26 March, Davison, Fielding and Strickson appeared on *Saturday Superstore* to promote the anniversary celebrations.

With the public viewing galleries closed, recording on *The Five Doctors* began on Tuesday 29 March in TC6; taping took place each day between 2.30pm and 5.15pm and then 7.30pm to 10pm, with Moffatt attempting to record the story in narrative order as far as possible. The Game Control scenes of the pieces being collected were taped, along with the Tower Corridor scenes of the phantom companions, plus the Master following Tegan and the Hartnell Doctor; after

The Master and the Cyberleader brave the disco floor of Rassilon. Or something. © BBC Video doing the phantom scenes, Troughton and Hines enjoyed working together so much that they asked Nathan-Turner if they could come back to the show again.

Moffatt then concentrated on the Gallifrey Corridor and Conference Room scenes and as well as those in the TARDIS with the Hartnell Doctor, concluding with the sequence of the Hartnell Doctor and Tegan preparing to set out. This saw the first use of the new TARDIS console made by Kelt with Charlie Lumm and Simon Tayler. Unlike the old one, this console could be dismantled; it comprised six fibreglass panels on an aluminium frame and incorporated TV monitors plus a central section based on the city of lights seen in *Enlightenment*. Nathan-Turner insisted on a prominent red handle being retained for the door control. Also taped was the very final scene of the serial – brought forward from Wednesday – which ended with the cast giggling on each take.

Wednesday 30 picked up with scenes in the Conference Room, Corridor and Game Control, after which came the Dalek scenes in the Metal Corridors, the mirrored surfaces of which required careful lighting. One old , grey Dalek from *Destiny of the Daleks* was used, operated by Dalek veteran John Scott Martin and voiced as usual by Roy Skelton. A dummy Dalek was also made for the explosion scene, with a rat-trap causing the pre-cut casing to fly apart, and air tubes making the Dalek creature inside twitch. After this, the scenes between Susan and Turlough in the TARDIS were taped, along with some of the scenes in the TARDIS using only the regular cast; these final scenes had been scheduled to end Thursday's taping in case a remount was needed.

The final recording day, Thursday 31, began with the scenes in Rassilon's Tomb. For this set, Thornton had incorporated the Doctor's name by accident into his Old High Gallifreyan design, using hieroglyphics from the Piccolo edition of *The Making of Doctor Who* given to him by Nathan-Turner; a glass shot from Jean Peyre was used for the tomb's ceiling. The various Doctors ad-libbed some of their insults. After taping at the Main Tower Gate set, sections of the Tomb were redressed for the chessboard scenes in the Tower Anteroom. Moffatt completed recording with an over-run of 17 minutes.

After the Longleat celebrations at Easter, Davison and Fielding departed on Australian holidays. Davison attended various events in Sydney on Saturday 9 April and celebrated his 32nd birthday the following Wednesday. Davison returned to England to start work on an *All Creatures Great and Small* Christmas special on Monday 25. During this time, the BBC struck a co-finance deal over *The Five Doctors* with ABC in Australia which had been suggested in March; Nathan-Turner discovered $60,000 had been paid by the Australian station who had shown *Doctor Who* since 1965.

Meanwhile, Moffatt performed a gallery-only session in TC6 on Wednesday 20 April, with a BBC microcomputer generating the lethal rays on the chessboard scene. Editing on the special took place from Wednesday 27 April to Friday 6 May. In compiling the programme, Hartnell was represented by 18 seconds of sepia tinted material from the end of the episode *Flashpoint* from 1964's *The Dalek Invasion of Earth*. Material from *Shada* Part One was originally used for all the Baker scenes; when the Baker Doctor was released at the end of the story, a sequence from Part One of the Doctor and Romana approaching the college was originally inserted, but Nathan-Turner wanted a shot with the TARDIS leaving, so material from Part Three was selected instead.

"And then, Pat, I turned round and they were *all* wearing eyepatches ..." © BBC Video

There were further gallery-only sessions on Monday 16 and Wednesday 18 May. Another photocall was held on 20 May, this one featuring Davison with Ford, John, Sladen, Fielding and also Sarah Sutton and Louise Jameson; Jameson had wanted to be in the special but there had been no role for Leela.

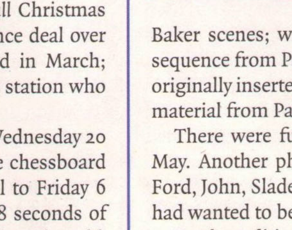
Further editing was undertaken through to Friday 3 June; during this time, on Tuesday 24 the North American distributors Lionheart announced their intention

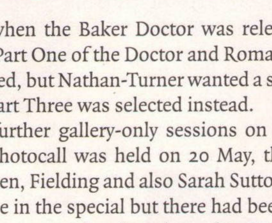
THE FIVE DOCTORS *Special Edition*

In May 1993, *The Five Doctors* was considered as a restoration project by BBC videotape editor Paul Vanezis, a *Doctor Who* devotee, who had performed clean-up work on *The Awakening* and *The Sea Devils*. While transferring material for use in *Telly Addicts*, Vanezis noticed scratches to the first three minutes of *The Five Doctors*, and discovered that all the recorded material – plus a first edit – still existed on 22 two-inch recording spools. Realising that an extended release was possible, Vanezis suggested a re-edit with state-of-the-arts effects. This notion was submitted by Ralph Montagu of the BBC's unofficial 'Restoration Team' and in February 1995, Sue Kerr, an executive producer at BBC Enterprises, asked for a costing of a remastered, stereo version of *The Five Doctors*; it was suggested that it could be issued in a double pack with a documentary and script. The go-ahead was given in June, leaving Vanezis ten weeks to complete the project, which would ultimately form a double-pack with *The King's Demons*; his brief was to deliver a version of the serial which was as long as possible.

Generally, full versions of all the scenes were used. Vanezis resequenced all the material back into original script order, opting to restructure the opening with an extended filmed shot of Turlough before the TARDIS scene. Vanezis' colleague Richard Molesworth suggested creating a new opening montage sequence comprising a model shot of the Dark Tower, and shots of the empty tower corridors recorded for the Pertwee Doctor's point of view. There were also items which Moffatt had not used in the original first edit, notably where the Doctor talks of how it isn't really necessary to create an artificial positive atmosphere at the Eye of Orion and also when the Doctor explains "Temporal fission. Old Rassilon was very clever" as the other Doctors depart at the end.

Some scenes used different takes and extra shots were restored. Film jumps in the Raston Robot scene were tidied and the colour regraded, while the obelisk effect was now re-created as a glass cone in 3-D. Most of the video effects were redone, giving the Dalek a *Remembrance of the Daleks*-style ray and improving the chessboard energy beams to make them more akin to *Raiders of the Lost Ark*. Rassilon's image was rippled and his voice made far deeper, while the second *Shada* clip was also changed to better match with the first. Smoke effects as the phantoms vanished were taken from film used in *The Daleks' Master Plan*, and Molesworth suggested a new way of having the different TARDISes leave the Tomb when Vanezis expressed his dislike of the existing one. However, Hurndall's fluff over the value of pi was mistakenly not replaced.





Peter Howell had kept safety copies of his score which were remixed into stereo and expanded; Howell also supplied the new stereo mix of the theme he had used on radio serial *The Paradise of Death*. Mixed at start of August 1995, the new version ran to 107 minutes 40 seconds. Unfortunately, late in the day, John Nathan-Turner and Peter Moffatt complained about the new edition, which had been created without their knowledge or input, and asked that the closing credits be re-edited.

In Summer 1999, it was decided that the BBC's first DVD releases would include a *Doctor Who* title, with Kerr suggesting *The Five Doctors – Special Edition* because of its high picture quality and surround-sound mixing. A clean music track was included (although this was erroneously encoded at the wrong speed), and the soundtrack was completely remixed into Dolby 5.1. On Monday 14 May 2001 in Theatre R at Television Centre, Terrance Dicks and Peter Davison recorded a commentary track for the American issue of the DVD, issued in September 2001.

to have a coast-to-coast gala screening on affiliated PBS stations on the anniversary. The American edit of the special, which incorporated various timing cuts (such as the Master finding the dead body in the wasteland) was produced by Moffatt between Monday 18 and Friday 29 July, with Hurndall redubbing the value of pi on Wednesday 20 July (the value having been delivered wrongly in studio). With production on the new season well underway, Davison, Strickson and Fielding attended a *Radio Times* photocall on Tuesday 9 August.

The various versions of *The Five Doctors* were dubbed from Wednesday 14 September to Thursday 6 October; the episodic versions included extra music. Peter Howell of the BBC Radiophonic Workshop provided a score of over 24 minutes, and also suggested a special mix of the closing theme tune which segued from Delia Derbyshire's original arrangement (which needed a change of key) into his own 1980 remix. One piece of library music was used for the *Shada* film sequence: *The Whirl of the Waltz* by Sydney Baines played by The New Mayfair Orchestra. Dick Mills used many old sound effects, such as the Yeti roar from *The Web of Fear*.

In the weeks leading up to broadcast, Nathan-Turner was angry to learn that *The Five Doctors'* intended BBC1 transmission date of Wednesday 23 November – the series' anniversary – had been shifted back to Friday 25 November to make it part of the BBC's annual *Children in Need* telethon. This meant that some areas of the United States would see the special first. The cover of *Radio Times* on Thursday 17 November carried colour artwork by Andrew Skilleter depicting the five Doctors and the Master, while inside there was a lavish three page colour article, *Who's Who's Who* by Ian Levine. A clip from the special was aired on *Saturday Superstore* on Saturday 19, with more clips shown on *Blue Peter* the following Monday. For *Blue Peter*, numerous old monsters appeared in studio, along with Davison and Hurndall driving the charity minibus presented to Gurney School, paid for by the Longleat event. Earlier that day, Courtney, Strickson and Fielding promoted the special on *Pebble Mill*.

Because of the delay in the UK transmission, Terrance Dicks' novelisation of *The Five Doctors* was scheduled for issue before broadcast on Thursday 24 November; because the book was aimed to tie-in with broadcast, Dicks had worked from his scripts and had not had a chance to see the finished show. He added extra scenes such as Susan's kidnap from the 21st century. Nathan-Turner had asked for publication to be delayed to Saturday 26 November, but in fact the book was on sale two weeks before this date, issued simultaneously in hardback and paperback by WH Allen with cover art by Andrew Skilleter. The paperback had a silver foiled cover and was numbered Book No 83.

That twice-weekly schedule was really taking its toll ... © BBC Video

On the day of transmission, the *Daily Mail* advised viewers to forget the plot and to enjoy the monsters. In some regions, the broadcast had *Children in Need* phoneline numbers superimposed over it. After transmission, viewers in some regions saw an item in which Davison appeared with *Children in Need* host Terry Wogan and agreed to auction off his Doctor's coat for charity; this item had been pre-recorded at Broadcasting House on 14 November.

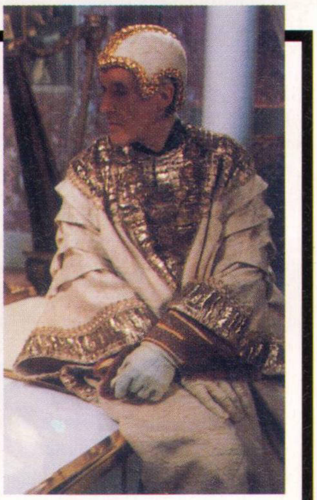
Screened against *The A-Team* and the sitcom *A Fine Romance* on ITV, the special performed reasonably well. Though the ratings were no larger than usual, the appreciation score placed it equal highest in the series' history. Overseas, Australia screened *The Five Doctors* on Tuesday 13 December, but a black-out in Sydney meant that a repeat was scheduled for Thursday 26 January 1984. New Zealand screened the serial for the twenty-fifth anniversary in November 1988. In Summer 1984, the four-part version of *The Five Doctors* was shown on BBC1, stripped from Tuesday to Friday in one week and promoted by a monochrome publicity shot in the *Radio Times*.

A print of Andrew Skilleter's *Radio Times* cover was issued by Who Dares in November 1984, and this revised version graced the cover of BBC Enterprises' home video release of the edited US version on VHS and Betamax formats in September 1985. The complete broadcast version was released in July 1990 with a cover painting by Alistair Pearson. The paperback *Doctor Who – The Five Doctors* was then reissued by Virgin in February 1991 with the Pearson artwork from the video as the new cover. In 1995, *The Five Doctors* was re-edited in an extended special edition [see boxout] and released, sporting a new cover by Colin Howard, in a box set with *The King's Demons* and and a collectors' album in November 1995. This version also formed the basis of a DVD release in November 1999.

The BBC Archives retain both the 90-minute version and four-part repeat on tape along with all studio and location material; U-matic copies of the film rushes also exist. UK Gold screened the episodic version in August 1994, and has screened the special as a single programme several times since October 1994.

DWM

SERIAL 6K *The Five Doctors*



CAST **Peter Davison**, **Jon Pertwee**, **Patrick Troughton** *The Doctor with* **Richard Hurndall** *The Doctor and* **Tom Baker** [1,4] *with* **William Hartnell** [1] *The Doctor*, **Janet Fielding** *Tegan*, **Mark Strickson** *Turlough*, **Nicholas Courtney** *The Brigadier**, **David Savile** *Crichton** [1], **Ray Float** *Sergeant* [1], **Elisabeth Sladen** *Sarah Jane Smith*, **John Leeson** *Voice of K9* [1], **Lalla Ward** *Romana* [1,4], **Philip Latham** *Lord President Borusa*, **Dinah Sheridan** *Chancellor Flavia*, **Paul Jerricho** *The Castellan* [1-3], **Anthony Ainley** *The Master*, **Carole Ann Ford** *Susan*, **Roy Skelton** *Dalek Voice* [1], **John Scott Martin** *Dalek Operator* [1], **Stephen Meredith** *Technician* [2], **William Kenton** *Cyber Scout* [2-4], **David Banks** *Cyber Leader* [2-4], **Mark Hardy** *Cyber Lieutenant* [2-4], **Stuart Blake** *Commander* [2-3], **Keith Hodiak** *Raston Robot* [3], **John Tallents** *Guard* [3-4], **Richard Franklin** *Captain Yates* [3], **Caroline John** *Liz Shaw* [3], **Frazer Hines** *Jamie** [4], **Wendy Padbury** *Zoe* [4], **Richard Matthews** *Rassilon* [4]. * *Billed in Radio Times as Brigadier Lethbridge Stewart, Colonel Crichton, Jamie McCrimmon and Zoe Herriot [sic]. Episode Numbers refer to repeat version.*

EXTRAS **Johnnie Mack**, **Frederick Wolfe** *Time Lords**; **Norman Bradley**, **Lloyd Williams**, **William Kenton** *Guards*; **Lee Woods**, **Richard Naylor**, **Mark Whincup**, **Gilbert Gillan**, **Emyr Morris Jones** *Cybermen*; **Stuart Fell** *Stuntman/Cyberman*; **Lee Woods** *Yeti*; **Graham Cole**, **Alan Riches**, **Ian Marshall-Fisher**, **Mark Bessenger** *Cybermen*; **Johnnie Mack**, **Frederick Wolfe**, **Charles Milward** *Immortalised Time Lords.* Reinstated in The Special Edition*

CREDITS *Written by* **Terrance Dicks**. *Title Music Composed by* **Ron Grainer**. *Incidental Music* **Peter Howell**. *Special Sound* **Dick Mills**, *BBC Radiophonic Workshop. Production Manager* **Jeremy Silberston**. *Production Associate* **June Collins**. *Production Assistant* **Jean Davis**. *Assistant Floor Manager* **Pauline Saeger**. *Film Cameraman* **John Baker**. *Film Sound* **John Gatland**. *Film Editor* **M A C Adams**. *Vision Mixer* **Shirley Coward**. *Visual Effects Designers* **John Brace, Mike Kelt**. *Video Effects* **Dave Chapman**. *Senior Cameraman* **Alec Wheal**. *Technical Manager* **Derek Thompson.** *Design Effects* **Jean Peyre**. *Graphic Designer* **Ian Hewett**. *Videotape Editor* **Hugh Parson**. *Properties Buyer* **Robert Fleming**. *Studio Lighting* **Don Babbage**. *Studio Sound* **Martin Ridout**. *Costume Designer* **Colin Lavers**. *Make-up Artist* **Jill Hagger**. *Script Editor* **Eric Saward**. *Designer* **Malcolm Thornton**. *Producer* **John Nathan-Turner**. *Director* **Peter Moffatt**. BBC © 1983

SPECIAL EDITION *Dubbing Mixers* **Benedict Peissel, Andy Freeth**. *Music Re-scoring* **Peter Howell**. *Videotape Editor* **Paul Vanezis**. *Video Effects* **Dave Chapman, Jo McGrogan, Alison Rickman, Steve Roberts**. *Programme Consultant* **Ian Levine**. *Research* **Richard Molesworth**. *Graphics Consultants* **Steve Broster, Ralph Montagu**. *Post Production Liaison* **Shirley O'Mara**. *Produced by* **Paul Vanezis**. *Executive Producer* **Sue Kerr**. BBC © 1995.

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
The Five Doctors	25 November 1983	7.20-8.50pm	90'23"	7.7M (54th)	75

REPEAT TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Part One	14 August 1984	6.15-6.45pm	24'15"	4.7M (88th)	67
Part Two	15 August 1984	6.15-6.45pm	22'12"	4.5M (93rd)	68
Part Three	16 August 1984	6.15-6.45pm	24'16"	3.7M (107th)	69
Part Four	17 August 1984	6.15-6.45pm	24'51"	4.8M (102nd)	68

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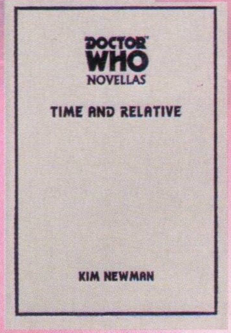
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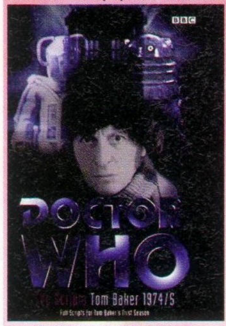
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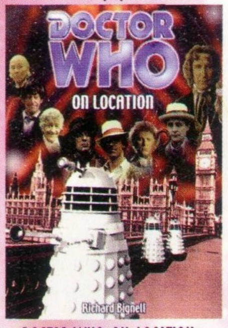
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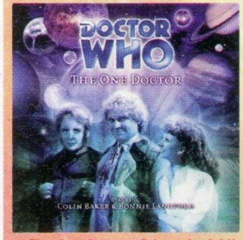
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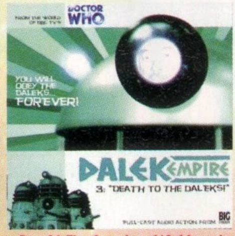
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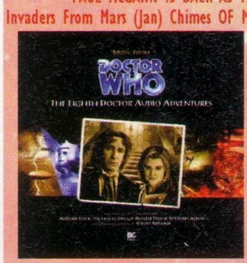
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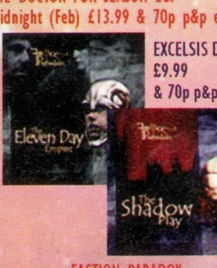
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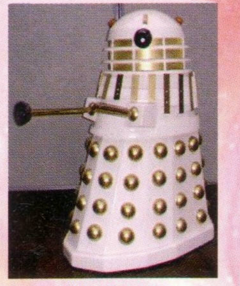

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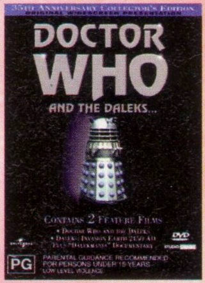
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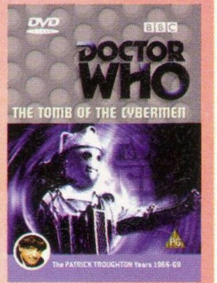
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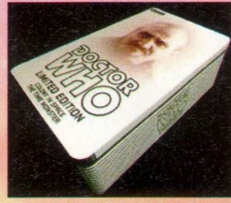

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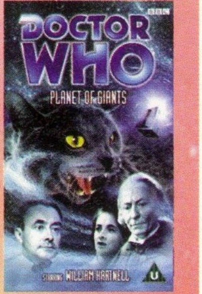
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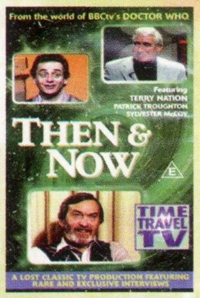
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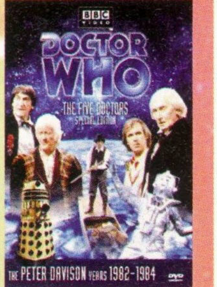
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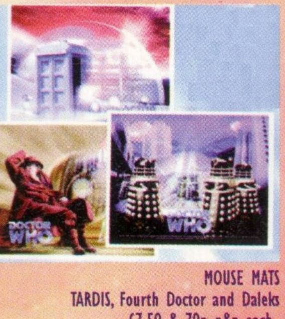

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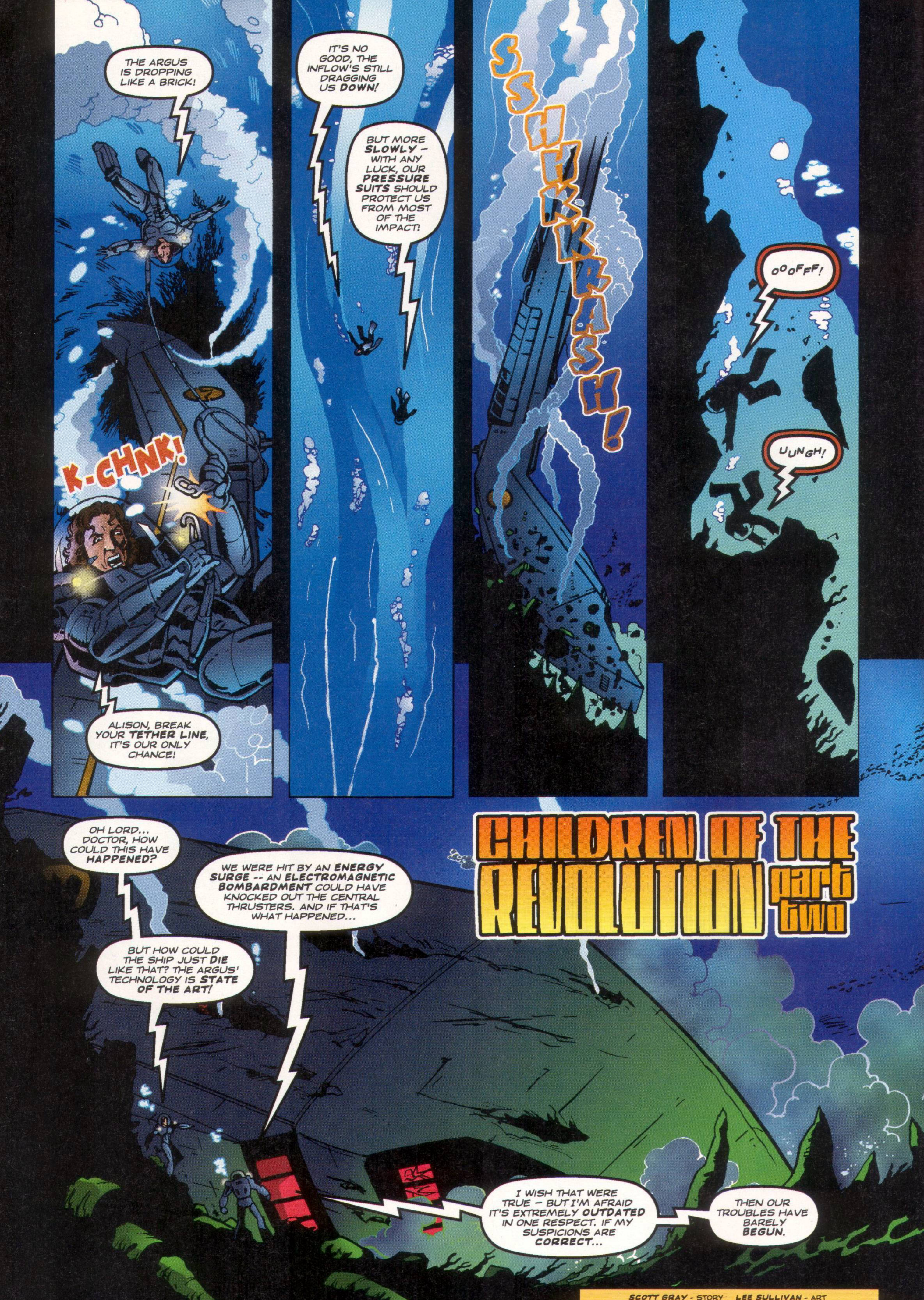
THE ARGUS IS DROPPING LIKE A BRICK!
K-CHNK!
ALISON, BREAK YOUR **TETHER LINE**, IT'S OUR ONLY CHANCE!
IT'S NO GOOD, THE INFLOW'S STILL DRAGGING US **DOWN**!
BUT MORE **SLOWLY** – WITH ANY LUCK, OUR **PRESSURE SUITS** SHOULD PROTECT US FROM MOST OF THE IMPACT!
SSHKKRASH!
OOOFFF!
UUNGH!
OH LORD... DOCTOR, HOW COULD THIS HAVE **HAPPENED**?
WE WERE HIT BY AN **ENERGY SURGE** -- AN **ELECTROMAGNETIC BOMBARDMENT** COULD HAVE KNOCKED OUT THE CENTRAL THRUSTERS. AND IF THAT'S WHAT HAPPENED...
BUT HOW COULD THE SHIP JUST **DIE** LIKE THAT? THE ARGUS' TECHNOLOGY IS **STATE OF THE ART**!
I WISH THAT WERE TRUE – BUT I'M AFRAID IT'S EXTREMELY **OUTDATED** IN ONE RESPECT. IF MY SUSPICIONS ARE **CORRECT**...
THEN OUR TROUBLES HAVE BARELY **BEGUN**.

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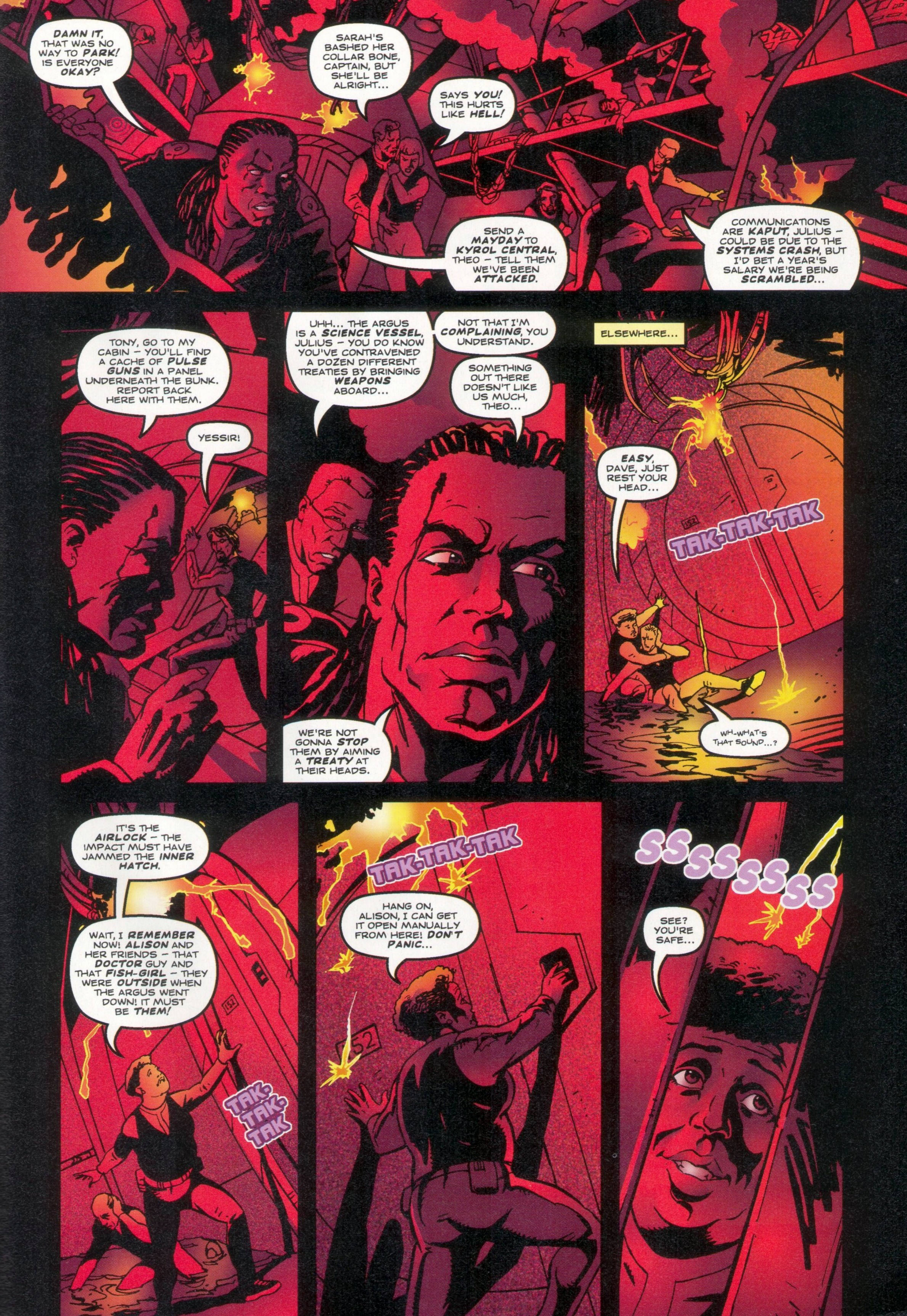
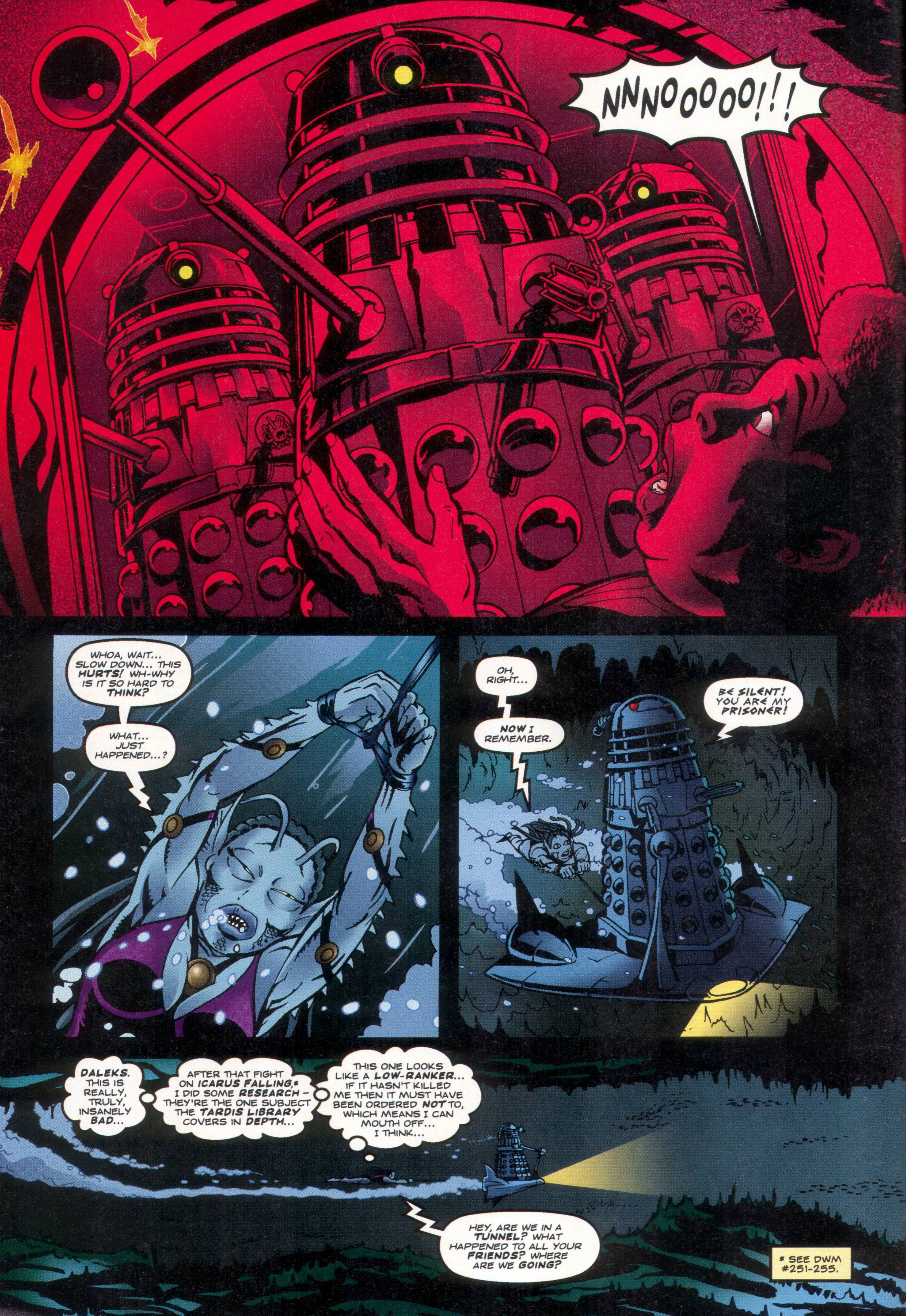
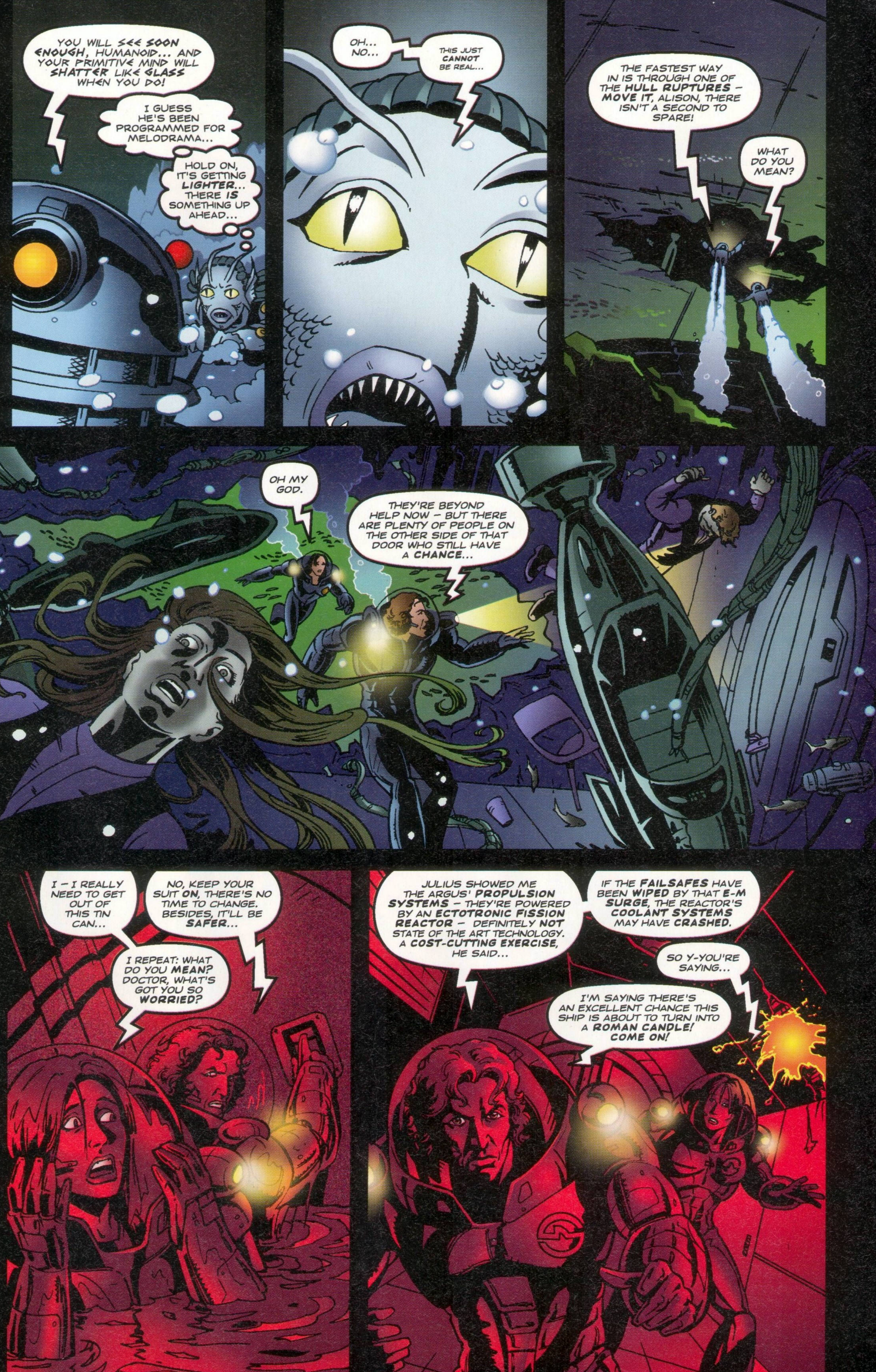
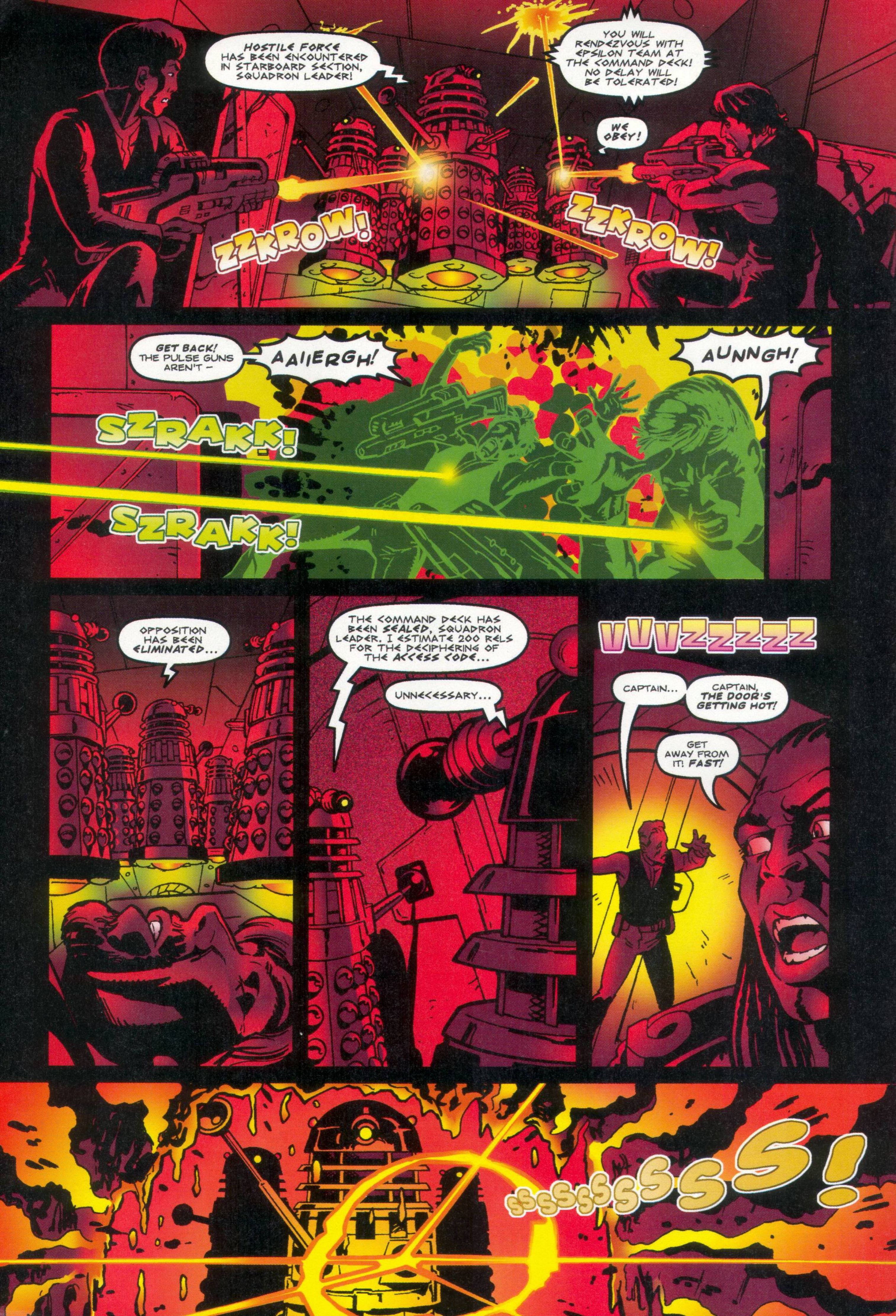
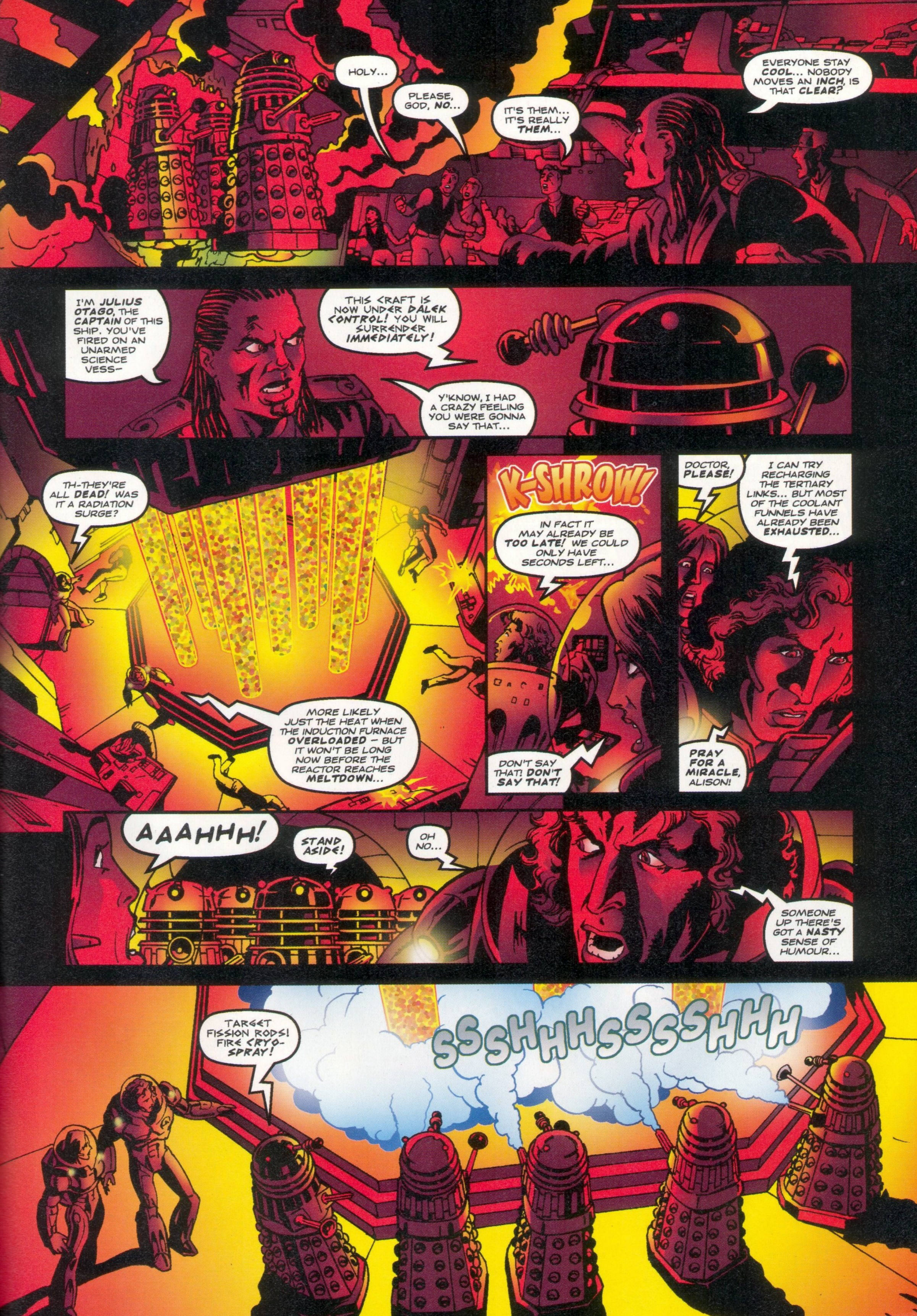
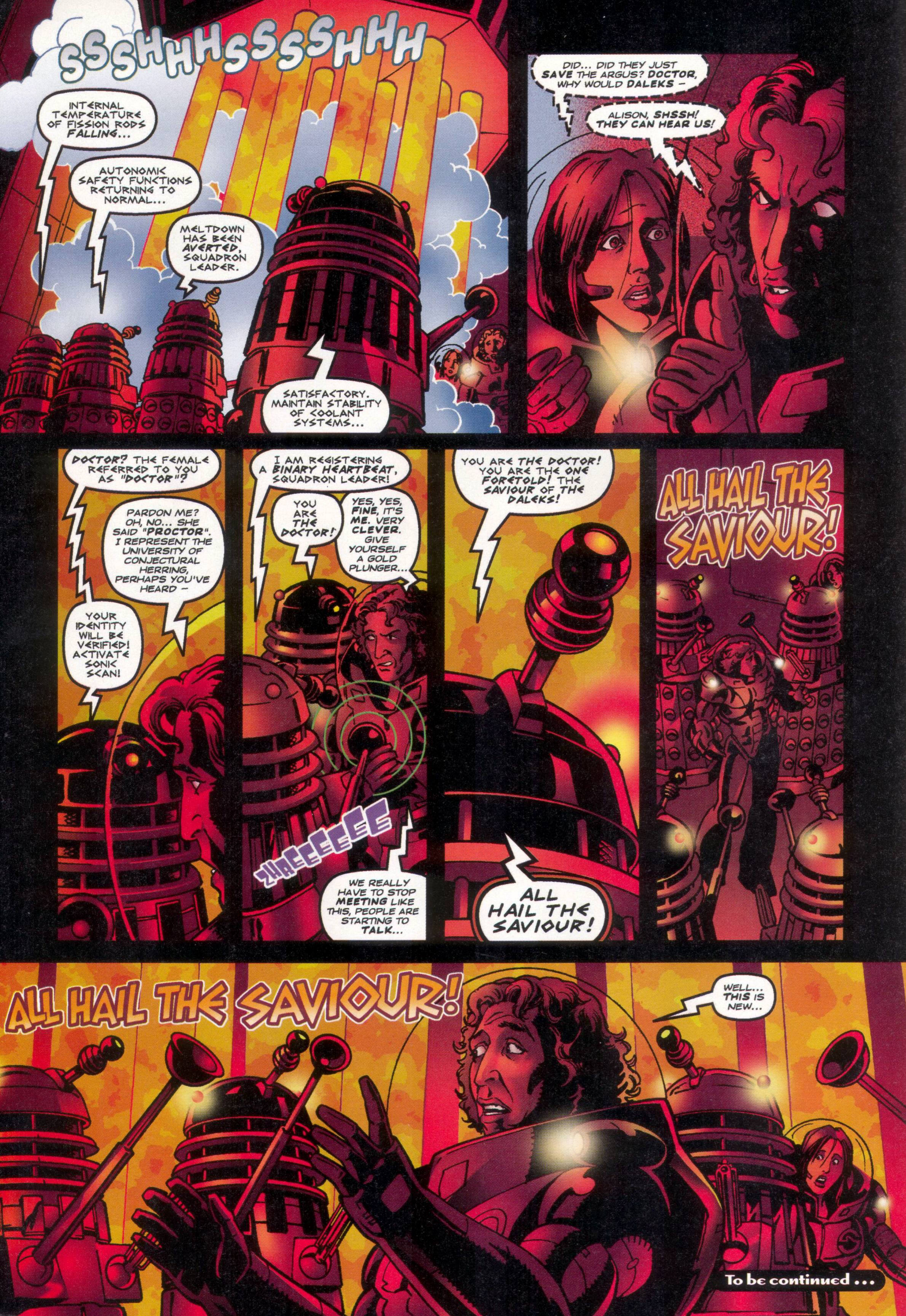

DAMN IT, THAT WAS NO WAY TO PARK! IS EVERYONE OKAY?
SARAH'S BASHED HER COLLAR BONE, CAPTAIN, BUT SHE'LL BE ALRIGHT...
SAYS YOU! THIS HURTS LIKE HELL!
SEND A MAYDAY TO KYROL CENTRAL, THEO – TELL THEM WE'VE BEEN ATTACKED.
COMMUNICATIONS ARE KAPUT, JULIUS – COULD BE DUE TO THE SYSTEMS CRASH, BUT I'D BET A YEAR'S SALARY WE'RE BEING SCRAMBLED...
TONY, GO TO MY CABIN – YOU'LL FIND A CACHE OF PULSE GUNS IN A PANEL UNDERNEATH THE BUNK. REPORT BACK HERE WITH THEM.
YESSIR!
UHH... THE ARGUS IS A SCIENCE VESSEL, JULIUS – YOU DO KNOW YOU'VE CONTRAVENED A DOZEN DIFFERENT TREATIES BY BRINGING WEAPONS ABOARD...
NOT THAT I'M COMPLAINING, YOU UNDERSTAND.
SOMETHING OUT THERE DOESN'T LIKE US MUCH, THEO...
WE'RE NOT GONNA STOP THEM BY AIMING A TREATY AT THEIR HEADS.
ELSEWHERE...
EASY, DAVE, JUST REST YOUR HEAD...
TAK-TAK-TAK
WH-WHAT'S THAT SOUND...?
IT'S THE AIRLOCK – THE IMPACT MUST HAVE JAMMED THE INNER HATCH.
WAIT, I REMEMBER NOW! ALISON AND HER FRIENDS – THAT DOCTOR GUY AND THAT FISH-GIRL – THEY WERE OUTSIDE WHEN THE ARGUS WENT DOWN! IT MUST BE THEM!
TAK-TAK-TAK
TAK-TAK-TAK
HANG ON, ALISON, I CAN GET IT OPEN MANUALLY FROM HERE! DON'T PANIC...
SSSSSSSS
SEE? YOU'RE SAFE...


NNNOOOOO!!!
WHOA, WAIT... SLOW DOWN... THIS HURTS! WH-WHY IS IT SO HARD TO THINK?
WHAT... JUST HAPPENED...?
OH, RIGHT...
NOW I REMEMBER.
BE SILENT! YOU ARE MY PRISONER!
DALEKS. THIS IS REALLY, TRULY, INSANELY BAD...
AFTER THAT FIGHT ON ICARUS FALLING,* I DID SOME RESEARCH – THEY'RE THE ONE SUBJECT THE TARDIS LIBRARY COVERS IN DEPTH...
THIS ONE LOOKS LIKE A LOW-RANKER... IF IT HASN'T KILLED ME THEN IT MUST HAVE BEEN ORDERED NOT TO, WHICH MEANS I CAN MOUTH OFF... I THINK...
HEY, ARE WE IN A TUNNEL? WHAT HAPPENED TO ALL YOUR FRIENDS? WHERE ARE WE GOING?
* SEE DWM #251-255.


YOU WILL SEE SOON ENOUGH, HUMANOID... AND YOUR PRIMITIVE MIND WILL SHATTER LIKE GLASS WHEN YOU DO!
I GUESS HE'S BEEN PROGRAMMED FOR MELODRAMA...
HOLD ON, IT'S GETTING LIGHTER... THERE IS SOMETHING UP AHEAD...
OH... NO...
THIS JUST CANNOT BE REAL...
THE FASTEST WAY IN IS THROUGH ONE OF THE HULL RUPTURES – MOVE IT, ALISON, THERE ISN'T A SECOND TO SPARE!
WHAT DO YOU MEAN?
OH MY GOD.
THEY'RE BEYOND HELP NOW – BUT THERE ARE PLENTY OF PEOPLE ON THE OTHER SIDE OF THAT DOOR WHO STILL HAVE A CHANCE...
I – I REALLY NEED TO GET OUT OF THIS TIN CAN...
NO, KEEP YOUR SUIT ON, THERE'S NO TIME TO CHANGE. BESIDES, IT'LL BE SAFER...
I REPEAT: WHAT DO YOU MEAN? DOCTOR, WHAT'S GOT YOU SO WORRIED?
JULIUS SHOWED ME THE ARGUS' PROPULSION SYSTEMS – THEY'RE POWERED BY AN ECTOTRONIC FISSION REACTOR – DEFINITELY NOT STATE OF THE ART TECHNOLOGY. A COST-CUTTING EXERCISE, HE SAID...
IF THE FAILSAFES HAVE BEEN WIPED BY THAT E-M SURGE, THE REACTOR'S COOLANT SYSTEMS MAY HAVE CRASHED.
SO Y-YOU'RE SAYING...
I'M SAYING THERE'S AN EXCELLENT CHANCE THIS SHIP IS ABOUT TO TURN INTO A ROMAN CANDLE! COME ON!


HOSTILE FORCE HAS BEEN ENCOUNTERED IN STARBOARD SECTION, SQUADRON LEADER!
YOU WILL RENDEZVOUS WITH EPSILON TEAM AT THE COMMAND DECK! NO DELAY WILL BE TOLERATED!
WE OBEY!
ZZKROW!
ZZKROW!
GET BACK! THE PULSE GUNS AREN'T –
AAIIERGH!
AUNNGH!
SZRAKK!
SZRAKK!
OPPOSITION HAS BEEN ELIMINATED...
THE COMMAND DECK HAS BEEN SEALED, SQUADRON LEADER. I ESTIMATE 200 RELS FOR THE DECIPHERING OF THE ACCESS CODE...
UNNECESSARY...
VVVZZZZZ
CAPTAIN...
CAPTAIN, THE DOOR'S GETTING HOT!
GET AWAY FROM IT! FAST!
SSSSSSSSSSSS!


HOLY...
PLEASE, GOD, NO...
IT'S THEM... IT'S REALLY THEM...
EVERYONE STAY COOL... NOBODY MOVES AN INCH, IS THAT CLEAR?
I'M JULIUS OTAGO, THE CAPTAIN OF THIS SHIP. YOU'VE FIRED ON AN UNARMED SCIENCE VESS-
THIS CRAFT IS NOW UNDER DALEK CONTROL! YOU WILL SURRENDER IMMEDIATELY!
Y'KNOW, I HAD A CRAZY FEELING YOU WERE GONNA SAY THAT...
TH-THEY'RE ALL DEAD! WAS IT A RADIATION SURGE?
MORE LIKELY JUST THE HEAT WHEN THE INDUCTION FURNACE OVERLOADED – BUT IT WON'T BE LONG NOW BEFORE THE REACTOR REACHES MELTDOWN...
K-SHROW!
IN FACT IT MAY ALREADY BE TOO LATE! WE COULD ONLY HAVE SECONDS LEFT...
DON'T SAY THAT! DON'T SAY THAT!
DOCTOR, PLEASE!
I CAN TRY RECHARGING THE TERTIARY LINKS... BUT MOST OF THE COOLANT FUNNELS HAVE ALREADY BEEN EXHAUSTED...
PRAY FOR A MIRACLE, ALISON!
AAAHHH!
STAND ASIDE!
OH NO...
SOMEONE UP THERE'S GOT A NASTY SENSE OF HUMOUR...
TARGET FISSION RODS! FIRE CRYO-SPRAY!
SSSHHHSSSSHHH


SSSHHHSSSSHHH
INTERNAL TEMPERATURE OF FISSION RODS FALLING...
AUTONOMIC SAFETY FUNCTIONS RETURNING TO NORMAL...
MELTDOWN HAS BEEN AVERTED, SQUADRON LEADER.
SATISFACTORY. MAINTAIN STABILITY OF COOLANT SYSTEMS...
DID... DID THEY JUST SAVE THE ARGUS? DOCTOR, WHY WOULD DALEKS –
ALISON, SHSSH! THEY CAN HEAR US!
DOCTOR? THE FEMALE REFERRED TO YOU AS "DOCTOR"?
PARDON ME? OH, NO... SHE SAID "PROCTOR". I REPRESENT THE UNIVERSITY OF CONJECTURAL HERRING, PERHAPS YOU'VE HEARD –
YOUR IDENTITY WILL BE VERIFIED! ACTIVATE SONIC SCAN!
I AM REGISTERING A BINARY HEARTBEAT, SQUADRON LEADER!
YOU ARE THE DOCTOR!
YES, YES, FINE, IT'S ME. VERY CLEVER. GIVE YOURSELF A GOLD PLUNGER...
ZHREEEEEEE
WE REALLY HAVE TO STOP MEETING LIKE THIS, PEOPLE ARE STARTING TO TALK...
YOU ARE THE DOCTOR! YOU ARE THE ONE FORETOLD! THE SAVIOUR OF THE DALEKS!
ALL HAIL THE SAVIOUR!
ALL HAIL THE SAVIOUR!
ALL HAIL THE SAVIOUR!
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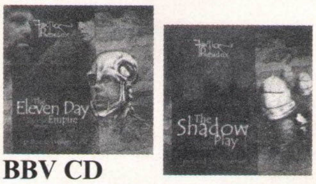
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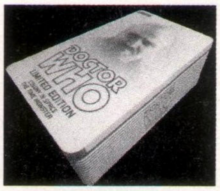

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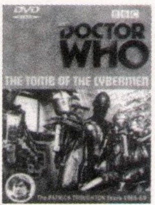
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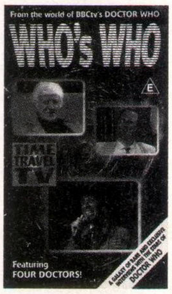
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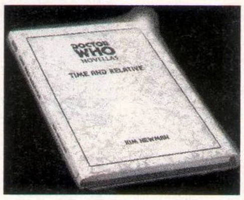
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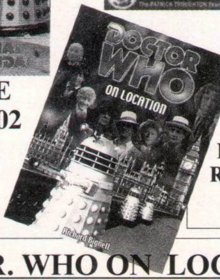
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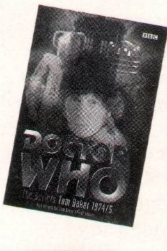
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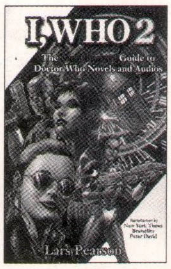
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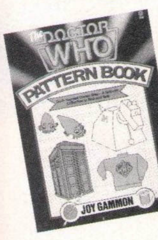
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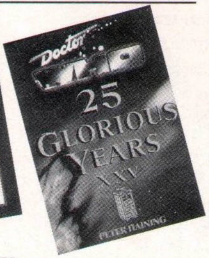
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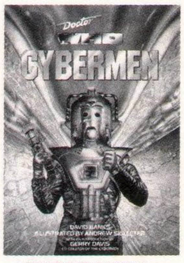
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Good to talk

Feeling loquacious? Fancy a gossip? BBCi (formerly BBC Online) has launched an 'official' *Doctor Who* chat room. Every Wednesday, from 8.00pm GMT, the site will play host to a two-hour chat. They even talk about *Doctor Who*. Sometimes! To visit, click over to *www.bbc.co.uk/chatrooms*. And mind your language!

Hutch Comes to Time

David Soul, star of popular US crime series Starsky and Hutch has been confirmed as one of the guest stars in the BBCi *Death Comes to Time* serial, joining Sylvester McCoy, John Sessions and Stephen Fry. Negotiations are continuing with other 'big names' about possible guest spots in the production, which is slated for 'webcast' in February.

BF goes bang!

Big Finish has announced that December 2002's Seventh Doctor and Mel release, previously announced as *Dark Space Eight*, will now be entitled *Bang-Bang-a-Boom!* Penned by Gareth Roberts and Clayton Hickman, the authors of last year's 'Christmas Special', *The One Doctor*, it is described as a "*Star Trek*-meets-Eurovision-meets-Agatha Christie-style whodunnit in space!".

McGann débuts … again!

Paul McGann's first UK convention appearance has been postponed from its original December dates due to lack of pre-sales support. The organisers of *Starfury: Regenerations* have announced that it will instead take place on 2-3 March 2002 at the Novotel Hotel in Hammersmith. The convention will, as before, include two one-hour on-stage appearances by McGann.

Dapol Doctors

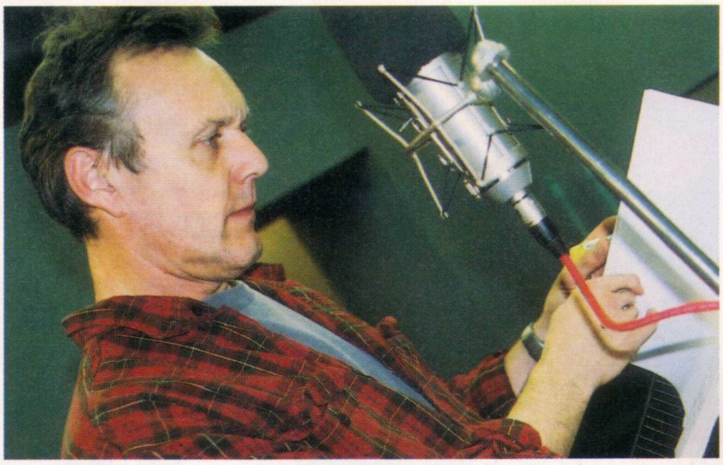
Is recreating *The Tomb of the Cybermen* on your kitchen table likely to impress your friends? Probably not – but just in case, Dapol have some groovy new *Doctor Who* figures in store for 2002. A Second Doctor figure, which will follow the 'solid' design of the recently released 'Early Cybermen', should hit the shops very soon. A First Doctor figurine is also planned for release by Easter, with Jamie and Polly figures to follow in mid-2002.

Mary Whitehouse

Mary Whitehouse, founder of the National Viewers and Listeners Association, died on 23 November, aged 91. Mrs Whitehouse launched a notable campaign against *Doctor Who*'s perceived violent tendencies in the late 1970s. A full tribute will appear in a future issue of **DWM**.

2002 AUDIOS UPDATE *BUFFY* STAR SIGNS UP FOR *EXCELIS* 'TRILOGY'

Big Finish get A Head!



From Giles to Grayvorn: a chance to be the baddie for Anthony Stewart Head © Lisa Bowerman

***Buffy the Vampire Slayer* star Anthony Stewart Head is to play the lead villain in a forthcoming trilogy of *Doctor Who* audio plays, it has been confirmed. The actor taped his segments of Big Finish's linked *Excelis* series, due for release bi-monthly from February, at a Bristol studio just before Christmas.**

Having made a name for himself during the 1980s in the infamous will-they/wont-they Gold Blend coffee commercials, Anthony attained worldwide fame as Rupert Giles in the American *Buffy the Vampire Slayer* television series. Now once more based in Britain, having finished his Watcher duties for *Buffy*, Anthony's agents let it be known to Big Finish that he was interested in playing a *Doctor Who* villain. "And we were overjoyed at the idea," says co-producer Gary Russell. "As a *Buffy* fan, I'm absolutely overwhelmed to be working with Anthony – and as a producer, I'm absolutely delighted to be directing such a great actor. It's the best of both worlds really!"

Head will join Peter Davison, Colin Baker and Sylvester McCoy for *Excelis Dawns*, *Excelis Rising* and *Excelis Decays* respectively. He is to portray Warlord Grayvorn, who, after meeting the Fifth Doctor and Iris Wildthyme (portrayed by actress Katy Manning, more familiar to fans as Third Doctor companion Jo Grant) in *Dawns*, is 'touched' by an alien artefact and becomes immortal. In the subsequent two adventures, he has to adopt alternate identities in his quest for power over both the city of Excelis and the planet Artaris itself.

Anthony was delighted to have been offered the multiple *Doctor Who* roles: "You get to play three loonies in one day!" he enthuses. "Who could resist an offer like that? *Doctor Who* has been a favourite of mine since I was a kid. It's great to have contributed a little to the continuing myth."

The 'trilogy in four parts' concludes with the 'Head-less' *Professor Bernice Summerfield and the Plague Herds of Excelis*, though Manning will once again be on hand as Iris. Each play will be available on a single CD.

Delia's myth

***Doctor Who* music composers Paddy Kingsland, Peter Howell, Brian Hodgson and Mark Ayres will be reuniting for a one-off concert to pay tribute to the late BBC Radiophonic Workshop pioneer Delia Derbyshire.**

Derbyshire, who first realised Ron Grainer's *Doctor Who* theme back in 1963, passed away on 3 July 2001. The event to be held in her memory, entitled 'Generic Sci-Fi Quarry', will take place in March and be webcast on the internet from a quarry in Oxford. Her four colleagues will provide a new soundtrack to evoke the feel of many classic BBC sci-fi series.

"It will be a new score," explains Mark Ayres, "but one which will hark back to the work that, between us, we did on *Doctor Who*, *The Hitchhiker's Guide to the Galaxy*, *Bleep and Booster*, *Blake's Seven* and so on. We may re-use some textural material, of course, but the whole point of the event is to be 'generic'. We want to turn the quarry into the kind of alien environment that those classic shows themselves portrayed."

The memorial concert is part of a larger event entitled TV *Swansong*. For more information visit *www.swansong.tv/hamiltonrogers/index.htm*

BBC Books update

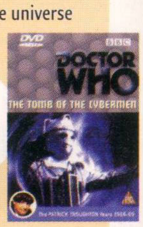
A complete list of titles for BBC Books' 2002 *Doctor Who* schedule has now been confirmed by range consultant Justin Richards, who also hints that the Eighth Doctor's adventures will be 'moving up a gear or two' this year …

August and September's 'past Doctor' releases are both penned by authors completely new to the range. *The Suns of Caresh*, written by Paul Saint, sees the Third Doctor and Jo visit an archeological dig that uncovers something unusual, while in September's *Heritage*, by Paul Dale Smith, the Seventh Doctor and Ace learn some disturbing home truths as they investigate a crime with very personal implications.

Alongside *The Suns of Caresh* in August comes the Eighth Doctor adventure *Camera Obscura* from *The City of the Dead* author Lloyd Rose. Set in Britain and Europe in the 19th century, it concerns stage magicians and elemental forces. Justin Richard's *Time Zero*, published the following month, is set in both past and present Siberia and will herald a new phase of the Doctor's adventures. The subsequent Eighth Doctor books will be thematically linked – starting with Simon Messingham's *The Infinity Race* in October, and continuing in David Bishop's *The Domino Effect* in November.

October's PDA offering from Trevor Baxendale, *Fear of the Dark*, is a horror story featuring the Fifth Doctor, Nyssa and Tegan, whilst in November, Kate Orman's *Blue Box* sees the Sixth Doctor tracking down aliens in 1980s America. Plans are also afoot for special books to celebrate *Doctor Who*'s 40th anniversary, including more than one reference publication.

Win Kaftan!



"Our lives are different to anybody else's. Nobody in the universe can do what we're doing," boasts Doctor Who in *The Tomb of the Cybermen*, shortly after breaking into the silver giants' 'lost' resting place. But you needn't break into anything, dear reader, to get your hands on *The Tomb of the Cybermen* DVD, as we have five copies of the disc (available to buy from 14 January) to give away courtesy of our friends at BBC Worldwide. To qualify, all you must do is answer this question …

Who directed The Tomb of the Cybermen?

Was it: [a] Morris Barry; [b] Christopher Barry; or [c] Barry Noble? Answers on a postcard or stuck-down envelope marked KEEP YOUR EYES OPEN AND YOUR MOUTH SHUT to the editorial address at the foot of page 3 by 6 February, please.

BEHIND-THE-SCENES OF YOUR FREE CD!

The Ratings War

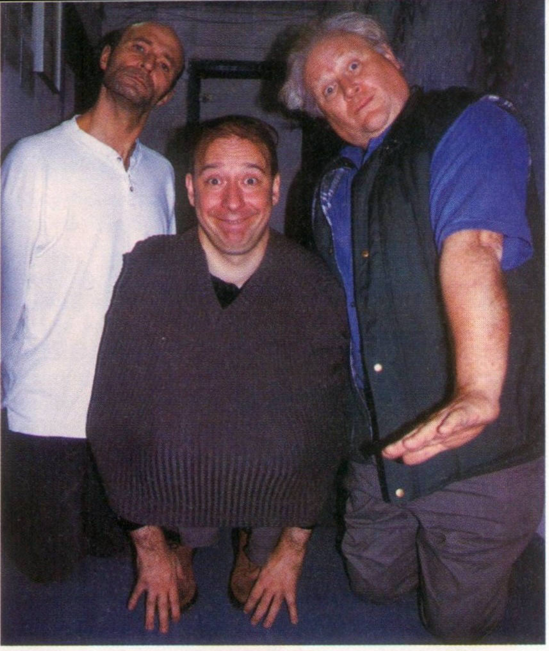
an audio drama by

Steve Lyons

Featuring The Sixth Doctor
Enemies Beep the Meep
Setting A familiar-seeming TV station
You'll like this if you like *Big Brother*, *Vengeance on Varos*, *The Star Beast*
Listen out for ... Beep's saccharine song!

The Doctor Colin Baker
Beep the Meep Toby Longworth
Roger Lowell Robert Jezek
Robbie McHale Alistair Lock
Secretary Jane Goddard

Music David Darlington
Beep's Song by Alistair Lock
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Gary Russell



Furry little cheekies: Robert Jezek, Toby Longworth and Colin Baker Meeping around in studio. © BENJAMIN COOK

Television these days is dire. Have the schedulers gone mad? A diet of reality programmes, documentary dramas, and quiz shows for the intellectually challenged are clogging up the airwaves – and the Doctor wants to complain!

A voyeuristic show called *Audience Shares*, hosted by the smarmy Robbie McHale, is nearing its nail-biting climax. Who wants to be patronised by a millionaire? Nine weeks ago, ten young volunteers entered a specially equipped studio and the public voted out the under-performers until just two remained. The grand finalé is attracting viewing figures to kill for, but is there more to the furry toy merchandise than meets the eye ...?

Yes, he's back! Beep the Meep – the most psychotic, sadistic war criminal the Doctor has ever had the misfortune to encounter – has been exerting his evil influence over the television industry. He can make his audience feel safe. He can make them smile. He shuts down their higher thought processes and rots their brains. He can keep them watching ...

The Ratings War, penned by Steve Lyons, can be found on the utterly exclusive CD attached to the cover of this issue of **DWM**. "And I play Beep the Meep," declares actor Toby Longworth, "who is, on the face of it, incredibly cute and cuddly – possibly in an extreme way. A fluffy, cutie, bunny-wunny thing – but in fact, he's extraordinarily evil."

So how does it feel to play the legendary Meep? "Delightful! I can chew the scenery and get really angry about everything. And he's so damn straightforward: he hates everyone. I like that! You know where you are with a Meep!

"The thing about psychopaths," he continues, with worrying authority, "is that they don't all *look* like psychopaths. They can, like Beep the Meep, be quite sweet and stuff, so I think the best thing is to play them as loveable as possible – until you find yourself saying 'I wanna suck out your brains!' ... And it's a lot easier to be revolting than it is to be charming."

So will *Beep and Friends* be a ratings success? Will the Doctor succumb to deadly Black Star radiation? And can anyone find the remote control? You are the weakest Meep. Goodbye!

BENJAMIN COOK

It's the ... answers

TO LAST ISSUE'S CHRISTMAS QUIZ! HOW DID YOU FARE AGAINST THE FIENDISH WATCHER ...?

Connections

1 Each story features the début of a new police box prop
2 The actors who played them (Bryan Mosley, Milton Johns, John Savident and Richard Davies) have all at one time run the corner shop in *Coronation Street*
3 They're the only stories in which every credited character appears in every episode of the story
4 Each pair of actors teamed up again in a subsequent story (Ewen Solon & Frederick Jaeger in *Planet of Evil*; Donald Pickering & Wanda Ventham in *Time and the Rani*; Christopher Burgess & Andrew Staines in *Planet of the Spiders*)
5 Each story features the Drashigs

Brief encounters

6 *The Androids of Tara*
7 *The Ribos Operation*
8 *The Face of Evil*
9 *The Two Doctors*
10 *Pyramids of Mars* and *The Robots of Death*

Famous first words

11 *Invasion of the Dinosaurs*
12 *The Mark of the Rani*
13 *The Invisible Enemy*
14 *The War Machines*
15 *Arc of Infinity*

A spot of culture

16 Mrs Hardaker in *The Curse of Fenric*
17 A Pharos Project technician in *Logopolis*
18 De Flores in *Silver Nemesis*
19 Humans (including Sarah) on the Tranquiller Couch in *The Ark In Space*
20 The Storm Mine crew in *The Robots of Death*

You what?!?

21 *Full Circle* (he survived the Starliner crash – but not for long)
22 *The Daemons* (the things they get up to in Wiltshire!)
23 *The Leisure Hive* (he discovered hyperspace drive, apparently)
24 *The Daleks* (Ian Chesterton lost the job to a nephew of one of the directors)
25 *The Twin Dilemma* (Professor Sylvest's finest achievement)

Stock footage

26 *The Enemy of the World* (Astrid's helicopter exploding)
27 *Black Orchid* (the steam train leaving Cranleigh Halt)
28 *Silver Nemesis* (the establishing shot of Windsor Castle)
29 *Time and the Rani* (a supernova on the Rani's screen)
30 *The Hand of Fear* (the air-strike on the Nunton complex)

Precious things

31 *The Robots of Death*
32 *The Pirate Planet*
33 *Carnival of Monsters* (and *The Spectre of Lanyon Moor*)
34 *Robot*
35 [a] *The Ark* and *The Sontaran Experiment*; [b] *Frontier In Space*; [c] *Colony In Space* and *The Monster of Peladon*

First and last

36 The Sonic Screwdriver
37 Actor John Levene
38 Bessie
39 Incidental composer Dudley Simpson
40 A companion missing an episode mid-run (Barbara and Tegan respectively).

Anagrams

41 *Delta and the Bannermen*
42 *Planet of the Spiders*
43 *Mission to the Unknown*
44 *The Underwater Menace*
45 *The Armageddon Factor*

And finally ...

46 Anat (*Day of the Daleks*) plus Ta (*The Space Pirates*) equals Anatta (*Kinda*)
47 [a] Roy Skelton provided K9's 'laryngitis' voice in *Destiny of the Daleks*; [b] Gerald Cross provided the White Guardian's voice in *The Stones of Blood*; [c] Norman Stanley played the Telephone Man in *Terror of the Autons*, later revealed to be the Master in disguise
48 [a] Brian Blessed, Arthur Hewlett and William Russell appear together in 'The Archbishop', the third episode of *The Black Adder*; [b] In *I, Claudius*, Brian Blessed's Augustus is treated by James Bree's Montanus before being succeeded by George Baker's Tiberius; [c] Bernard Horsfall, George Baker and James Bree (the latter unwittingly) all assist James Bond in *On Her Majesty's Secret Service*
49 [a] He disapproves of smoking in *The Web of Fear* but smokes a pipe in *100,000 BC*; [b] He is strictly teetotal in *The Gunfighters* but asks for a large Scotch in *Carnival of Monsters*; [c] He has never heard of cricket in *The Daleks' Master Plan* but professes to being a leg-spinner in *The Ribos Operation* (before going on to become a serious enthusiast in his next incarnation!)
50 They were the respective first episodes of *Day of the Daleks* (1972) and *The Face of Evil* (1977)

So, how did you score?

10 or less
"Stupid? Or just doesn't know?"
Between 11 and 39
"Thou art not in all ways so useless ..."
40 and over
"You have a brilliant (but sterile) mind!"

Obvious

ICED GEM? TROUGHTON CLASSIC GETS A FROSTY RECEPTION

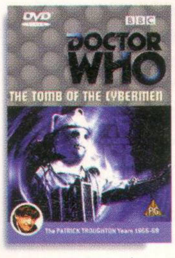
ILLUSTRATION BY ROGER LANGRIDGE

WARNING! Spoilers ahead

It's Doctor Who Magazine's policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!

DOCTOR WHO: THE TOMB OF THE CYBERMEN

DVD BBC WORLDWIDE
RRP £19.99
CAT NO BBCDVD 1032



Watching *The Tomb of the Cybermen* is a bit like being disappointed by an old friend. You catch up with them after a long time, only to find that they're not quite as much fun as you remember. But then, the story's probably thinking the same of you. When *Tomb* was missing, it was everyone's favourite because it sounded like such an exciting idea. The thing is, by the time it came back, we'd got to know it very well. An audio recording was widely available in fan circles, photos of the sets were printed all the time, and there'd even been a script book. In the main, we already knew the story we were getting. And what does familiarity breed ...?

The whole story is built around the Cybermen's defrosting. Beyond that there's little to watch

Problem is, *The Tomb of the Cybermen* is too upfront about everything. The very things that made it good to dream about make it bland to watch. Archaeologists find the lost tombs – but oh, don't they find them quickly? This wouldn't be a worry if the time saved was used to flesh out the characters better, but Kaftan and Klieg are obvious villains from the start. They have foreign-sounding names which in 1960s *Doctor Who* was as much of a giveaway as a stripey jumper and a swag-bag. Besides this, Kaftan has a slave, and openly flaunts her wealth – "Fifty pounds for the first man to open the doors!" – which makes her vulgar too. The rest of the party are one-note stock characters: Professor Parry, the responsible one; Jim Callum, the cocky one; Viner, always nervous, and yelling "We're all going to die!" if something so much as falls over. When Klieg shoots him, you should be full of sympathy – instead, you're glad someone's finally shut him up. The story has no bluffs, no red herrings. Every character turns out to be exactly who you thought they were. This obviousness makes *Tomb* unrewarding for repeated viewings; there's less to see, rather than more, each time.

The whole story is built around a single moment – the Cybermen's defrosting. Beyond that, there's little else to watch for. Although the actors are fine, *Tomb*'s missing a really good star turn – needing a Marius Goring or a Kevin Stoney in the cast. Neither is *Tomb* a strong story for the Cybermen. Yes, they look impressive, but they don't do much; just wake up, fight a bit, then go back to bed. Without an invasion plan on the burn, they don't seem as meticulous or as cunning as usual. True, they built the tomb itself as a people trap, but for the Cybermen, the story's like a bit of night work – convert the intruding humans, then catch up on some kip. Of course, the converting part should be compulsively horrible – something like the conveyor belt in *The Generation Game*, Toberman's new body parts passing before him: "A new pair of arms ... a chest unit ... some silver-plated headphones ... a voice-box that makes you sound like a didgeridoo ..." Yet the story wastes it. If *Tomb*'s visuals did damage its reputation, it was with scenes like this. Come on, Toberman, drop the cloak and show us what you're made of! Morris Barry's collection of clumsy shots simply fail to convey what's happened. The horror of being turned into a Cyberman is what *Tomb* should be all about. "You will be like us," the Cyberman Controller chillingly states. But do the serial's makers turn *Tomb* into the stuff of nightmares? Hell, no – they bring on the Cybermats instead.

DVD EXTRAS

Given the small number of Troughton stories available for future DVD release, the extras for *Tomb of the Cybermen* come in long and varied. As with all discussions of *Tomb*, it's very much a 'Then versus Now' thing. From the 1960s, in colour, a charming *Late Night Line-Up* clip with a hip young Joan Bakewell looking at *Doctor Who*'s visual effects; from 1992, *Tombwatch*, a 30-minute featurette of cast and crew chat, recorded at the BAFTA event held for the story's VHS release. Morris Barry's introduction from that tape pops up too.

'Re-mastering for DVD' is more 'Then versus Now', allowing us to compare sections of the VHS release alongside the new, fault-free DVD version, showcasing the Restoration Team's painstaking work. The commentary has Frazer Hines and Deborah Watling chatting away more like viewers than actors who were there, but their enjoyment is evident. Tests for the Troughton title sequence, and some studio and model-work shot for *The Evil of the Daleks*, make up the rest of the booty. Worth digging *Tomb* up for? Certainly – everything's well-presented and well-chosen. Worth the frustration of finding the disc's three Easter Eggs? Very nearly ...

VANESSA BISHOP

Gimmicky

SMALL WONDER: MINIATURE HEROES – BUT A MICROSCOPIC PLOT

DOCTOR WHO: PLANET OF GIANTS

VIDEO BBC VIDEO
RRP £12.99
CAT NO BBCV 7212

A story about altered states, *Planet of Giants* arrives on video with altered images. It's the first black-and-white release to be 'videoised', a new process that returns a live, fluid look to the episodes which was lost in their transfer to film. The results are striking, and make a 37-year-old serial look like it was made yesterday.

Miniaturised by a malfunction of the TARDIS, the story throws the Doctor and his companions into an ant-eat-ant world of insects and slimy worm-type things. *Planet of Giants* starts off well. For a short while, the time-travellers don't twig their reduced state, believing they've really stumbled into a topsy-turvy world where insects have gained huge size, not to mention a better place in the food chain. The idea exacts a good amount of creepy-crawly menace, and even though the first creatures they meet are dead, the early scenes lurk with the possibility that this might not be true for everything. Given the magnificent job Visual Effects make of the 'live' fly in the second episode, it's a shame things aren't cranked up a bit earlier, perhaps with a hungry garden spider hoping to make a breakfast of Susan. Even so, it's a nice twist to see everyday insects being touted as *Doctor Who* monsters. In this way, the story seems more at home here – coming at the start of the programme's second year, when it had already built a reputation for such things – than if it had launched *Doctor Who* as originally intended. It's easy to see why this adventure appealed to *Doctor Who*'s early production office. With the idea that the series should accent educational stories, a tale with the time-travellers literally knee-high to a grasshopper gives plenty of room for some backyard biology. And this is what the story should've stuck to.

The 'Look and Learn' element is nowhere near as awkward as it might have been, and things work well for a while. Unfortunately, *Planet of Giants* isn't satisfied to keep things at grass-root level, so mixes in a full-size drama to spice things up. Played out with guns and a small, leaden, B-movie guest cast, this introduces deadly insecticide, DN6. This obviously has a bearing on the Doctor's adventure, DN6 being the reason why all the insects encountered by the crew have been dead, but the two storylines don't really gel. Of all *Planet of Giants*' tiny dramas, this one feels the tiniest. The more we see of it, the more superfluous it looks. The more its villain, Forester, pulls his gun, the duller it gets. On top of this, the characters seem to have enormous trouble speaking in even a vague approximation of normal conversation. Scenes become almost unbearably silly as actors, after sharing their first four words, turn away to deliver the rest of their speech virtually straight to camera. It's difficult, admittedly, to get involved in anything these characters are saying, when lines like Ian's "Quick! In the briefcase! It's our only chance!" so steal your attention.

The giant laboratory sets are authentic enough, in a sparse kind of way. The huge telephone and sink-chain props still wow us like they should, but by the end, that seems to be all the story wants to do. It's a rare thing to see *Doctor Who* behaving like a Hollywood blockbuster, putting size and spectacle before script. The results, however, are just as predictable. It's clear why first producer Verity Lambert cut the story from four episodes to three, though even now it feels too long.

Despite the drama of Barbara's illness through DN6 in the last episode, *Planet of Giants* winds up looking like a gimmick. Overall, it's a small story with a big problem: Having shrunk the TARDIS crew, it can't think of a thing to do with them. In fact, it's way too keen to throw away its trump card. If their miniaturisation is the story's big surprise, then neither we nor they should have known about it until the first cliffhanger. Then, with the discovery of a newspaper, or the matchbox, the story could have hit the audience with a gobsmacking revelation along the lines of the Statue of Liberty at the end of the original *Planet of the Apes*. And considering this is Ian and Barbara's first time back on contemporary Earth, too, wouldn't it have been great to have seen them sink to their knees and damn the Doctor to hell ...?! VANESSA BISHOP

> Like a Hollywood blockbuster, size and spectacle come before story

---

Fresh

PAST PERFECT: TEENAGE ANGST FOR AN UNEARTHLY CHILD

DOCTOR WHO: TIME AND RELATIVE

NOVELLA TELOS PUBLISHING
AUTHOR KIM NEWMAN
RRP £10 (STANDARD), £25 (DELUXE)
ISBN 1-903889-02-2 (STANDARD), 1-903889-03-0 (DELUXE)

Time and Relative takes *Doctor Who* back to its *Unearthly Child* origins and beyond, rewinding to Easter 1963. Susan Foreman is a fourth-former at Coal Hill School. She keeps a diary, and the weather's freezing. And the Doctor – or 'Grandfather', as he's referred to? Well, he's out talking to snowmen ...

Author and film critic Kim Newman has delivered quite a bold book for Telos Publishing to launch their novellas range. Newman's prose is the plainest and unfussiest seen in a *Doctor Who* work since Terrance Dicks penned his last Target novelisation. 'Simple' doesn't really cover it, and for a few pages, it's a shock; rarely has an author communicated his story in so straightforward a way. Die-hard BBC Book readers are likely to find this disconcerting. Newman isn't interested in shoving *Doctor Who* under the microscope, or filling in the blanks. Instead, he takes 14-year-old Susan and writes her thoughts in diary form. In a switch from viewing Susan as 'unearthly', we see her trying to figure *us* out. For her, Earth is mystifying, and school is worse. It's difficult to behave like a regular teenager when you're a chick from space; you may live in a time machine, but you're nothing in the classroom if you haven't got an opinion on The Beatles. Music's cool, being weird isn't. No wonder Susan's so clued up on the chart position of John Smith and The Common Men in the first episode. By then, she's got this teenage thing sussed – well, almost.

Her diary isn't all *Six-Five Special* fluff, however. Susan's more than usually annoyed by school rules, finding a familiarity to them that reminds her of home. She's also confused and angered by the racism she sees around her. We've been here before with *Remembrance of the Daleks*, set in the same period, and so, I suspect, has Susan. Give it a couple of months and she'll be acting as go-between for the Daleks and Thals, and that might well be what Newman is foreshadowing. In the main, though, Susan's observations, her statements and theories, are fresh and skewed enough to grab our attention. Her mix of the trivial and profound always reminds us of the weird fish behind the would-be Beatnik. And, for a 120-page novella, there's no reason why that shouldn't be the whole story.

Newman weaves in another storyline all the same, a more plot-driven idea that sees the Doctor dealing with an ancient intelligence that takes the form of ice – presumably the origins of Old Jack Frost. Cue malevolent snowmen and flesh-piercing icicles as Britain prepares for its final cold snap. Well, it's one way of

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Also released

DALEK EMPIRE 3: "DEATH TO THE DALEKS!"

BIG FINISH £9.99

Traditionally, the third quarter of a *Doctor Who* adventure has a supporting role; consolidating the first half and setting the scene for the final instalment, often by ending with a twist. *"Death to the Daleks!"* more than fulfils these expectations, providing a good enough summary of events that any hypothetical new listener could join the story here, whilst accelerating its pace exponentially throughout, and ending in a way that will shock complacent listeners (such as myself), and leave us craving the series' resolution.

Gareth Thomas' Kalendorf (Why – that's an anagram of ... Oh, no it isn't – sorry) gains subtlety from prolonged exposure. Despite his passive ongoing role assisting the Daleks' Angel of Mercy, Suz, he retains trademarks of the intensely powerful – a sparkling sense of fun, such as his tongue in cheek subterfuge to the Daleks when questioned about his telepathic communion with Suz (they were praying, he teases, assisted by a wonderfully cheeky score), coupled with an almost frightening irritability about things he cannot understand or control. Remnants from ancient orders of space knights (these ones previously heard in *The Sirens of Time*) are SF stock-in-trade, yet still compelling when realized by a seductive performance as here.

The core of this series' appeal is its episodic nature, and the sheer tantalising pleasure of wondering what will happen next. The great unresolved here is the survival or otherwise of Suz. How can she be narrating these events as an old lady if she was exterminated as a young woman? Could it be the sorcerers of Yaldos, said to have the power of resurrection? No, I think they're a red herring. The real McGuffin is Project Infinity. As *"Death to the Daleks!"* is broadcast on all frequencies and rebellion begins – a possible warning there for UK Gold schedulers – the whole production screams "Tune in next time". And so we should.

In a way *Dalek Empire* transcends the series that gave birth to it, especially in its current audio format where, at the end of 100 or so minutes, it is a given that the TARDIS will depart with all aboard intact. Here, in a larger, more thrilling universe, that cosiness is absent, and nothing is safe.

DAVE OWEN

I, WHO 2: THE UNAUTHORIZED GUIDE TO DOCTOR WHO NOVELS AND AUDIOS

MAD NORWEIGAN PRESS
£15.99

It's a measure of just how much new *Doctor Who* is out there that, only 18 months after Lars Pearson and team published their first novel guide, we're looking at a second volume of nearly equal content. Of course, *I, Who 2* can't fill so many pages just catching up on 32 BBC Books (the 'EDA's covering *The Blue Angel* to *Escape Velocity*. This time around Bernice Summerfield gets a look-in too (both novel and audio lines up to *Gods of the Underworld*), and, more significantly, the Big Finish *Doctor Who* audios come under scrutiny.

I Who 2 repeats the formula as before – a detailed discussion of each story via various categories, concluding with a single paragraph review. Besides now having a title that, when repeated in conversation, makes you sound like a frustrated owl, the guide elicits the same response as the first one; it reminds you that, no matter how obsessed you think you are with the Doctor's adventures, you're not in the same ball park as these guys. Continuity hiccups, chronological problems, miscellaneous stuff ... this book's got it, and, more scarily, the power to make you believe such things are important.

Anyone who's read or seen the film of Nick Hornby's *High Fidelity* will recognise a fan's ability to make endless 'Top Five' lists out of their obsession. The *I, Who* team are professionals. Here, novels and audios receive individual 'Top Five's, but still compete in their respective lines for the 'Best Comedy Moment', the 'Best Doctor Triumph', the'Best Doctor Defeat', etc. Some show clear differences between British and American opinion. In the 'Best Audio' list, the **DWM** poll winner, *The Holy Terror*, doesn't even make the guide's 'Also Recommended' reserve. *I, Who 2*'s aim, and its tastes, are best summed up by its comments on the Eighth Doctor novel *Casualties of War*: "A book geared towards those who read for entertainment, not analysis". The *Doctor Who* universe at its most complex is the guide's bread-and-butter; the more self-referential and tangled *Doctor Who* is, the more fun these guys can have.

Whether or not you agree with this outlook, there's no doubt that I, Who is fast building into the all-purpose encyclopaedia of the Doctor's off-screen life. What next, I wonder? Novellas and comic-strips ..?

VANESSA BISHOP

---

guaranteeing your monster will elicit some shivers. On the one hand, all this could feel like lip-service to the *Doctor Who* format – ticking off villains and saving the day is the main character's job – but due to the imagery Newman chooses, it possesses a rare sense of wonder. *Time and Relative* plays on *Doctor Who*'s early innocence and its mystery; the Doctor a distant, almost dangerous figure. The only Hartnell-era anachronism is a reference to Susan and her Grandfather having two hearts, though this affords the wonderful expression 'singlehearts' to be applied to the rest of us.

Time and Relative plays on Doctor Who's early innocence

Kim Newman said he would leave Susan and the Doctor's past vague – and so he has. The pair are shown to have fog-patch memories – what they recall is jumbled up with their London lives. To some, *Time and Relative*'s refusal to spill any secrets about the Doctor will be disappointing, to others, it will seem like an act of incredible discipline. But Newman's book should keep everyone happy. Our pushing for more information on the Doctor is partly born from wanting *Doctor Who* to feel fresh and new again, and that's precisely what Newman's done here, but by drawing on the series' youth rather than its age.

Throwing out cynicism and bringing back magic, he draws on the reader's childhood. This is what *Doctor Who* felt like when we were kids: Special.

VANESSA BISHOP

Jarring

STAID UNION: AN ORPHAN'S AWKWARD HOMECOMING

DOCTOR WHO: PRIMEVAL

AUDIO DRAMA BIG FINISH
AUTHOR LANCE PARKIN
RRP £13.99
ISBN 1 903564 51 3

Enough is enough. This is Big Finish's 26th *Doctor Who* release, and despite several adaptations of the sleeve templates, the interior of the booklets remain consistent – a few shots of the cast, a good-luck note from the author, and a mock-up of the *Radio Times* listings for the serial. All very nice, I suppose, but fundamentally lacking the main use of a real listings magazine – to tell you how long the programme is and how to access it. I'd like to know which track to jump to if I wish to listen to Part Two or Four, and how long it will take me to listen to the whole thing, please. Perhaps this could be smuggled in as an 'AudioPlus+' code. No?

That said, on with *Primeval*. Writer Lance Parkin's immersion in the TV soap opera industry is readily apparent in the surprise revelation that this story is set on Traken, millennia before the destruction of Nyssa's home. That this fact was witheld from the story's promotional material, and that the programme virtually asks departing patrons not to tell their acquaintances just *where* the butler did it – a request I understandably can't comply with – betrays a possible lack of confidence in the intrinsic drama of the piece. The first time round, it shocks, just as it would if I were to suddenly discover that Mandy Dingle were a Zygon, (or, more probably, two Zygons). Afterwards, one realises that discovering the setting was the most exciting moment, and that on subsequent listenings, it won't be. Nevertheless, *Primeval* certainly hits the ground running, so much so, that I thought I'd mistakenly spun Disc Two first.

An attractive aspect of *Doctor Who* in general and *The Keeper of Traken* in particular, is that such a stealthy and powerful form of transport as the TARDIS can deposit our heroes in locations where space travel or even high technology is unknown. In the 1981 serial, therefore, one felt that, because the inhabitants of Traken looked and spoke as though they belonged in one of Shakespeare's Italian plays, the story could be experienced as if in a society whose advances in science were not immediately exploited as technology – more Galileo than Gates. Thus, Traken should be a no-go zone for the wider universe. It ought not be made a part of a less romantic generic infrastructure with such mundane trappings as a spaceport, as it is here. And Traken's utter destruction is an essential component of Nyssa's orphaning. Revisiting the planet diminishes her loss somewhat.

For a second month running, I'm on the side of the villains. Traken's consuls are utterly conservative and unsympathetic, like Time Lords except that they have decided they want nothing to do with the rest of the universe without even observing it first. With their self-created god, the Source, making evil (whatever that may be) wilt, they regard themselves as impregnable. Even Susan Penhaligon's sympathetic Shayla is initially paranoid and dismissive of the Doctor before becoming his foil. Although the self-righteous, isolationist inhabitants of Traken deserve all they get, and the sequences as its groves and avenues are overrun by combat-armoured troops are undeniably shocking, the sheer ordinariness of these followers of living god Kwundaar is disappointing. Narthex and Anona, despite engaging in hand-to-hand combat training aboard his ship come across more like young churchgoing liberal democrats than suicidally zealous devotees of a madman.

"Faint heart, Nyssa!"

A danger of returning to televised settings is that the mind's eye becomes shackled to what was depicted before, and expects everything to be the same. I can't separate Consuls Jannaeus and Hyrca from Katura and Luvic before them. The greatest risk to miscreants on Traken is still the same as that faced by revellers during Happy Hour in an Australian pub – being incapacitated by Fosters.

Mesmeric and calming as Russell Stone's (oddly uncredited) score is, it rises to a military march where needed, and does the job. I did, however, miss original TV composer Roger Limb, whose haunting music burnt Traken onto the minds of viewers back in 1981. Stephen Grief's darkly villainous tones are excessively modulated so as to promote higher nasal frequencies and make his voice box sound flooded with sputum. The end result is that omniscient war god Kwundaar unfortunately sounds as if he's being played by Nabil Shaban.

Discovering Primeval's setting is its most exciting moment

Having previously been entranced with the scope of Lance Parkin's imagination – just read *The Infinity Doctors* for evidence – I'm disappointed by this storyline's apparent mission: "Explain why Nyssa endlessly faints and senses strange things, and explain in great detail how the society of *The Keeper of Traken* was shaped". He does both very well, but I'm puzzled as to why anyone would want to. It risks rubbing some of the magical sheen from *The Keeper of Traken*, especially if you're a listener who values spontaneous ambiguity.

With Lance off the boil and Limb amputated, *Primeval* jars by falling between two stools. It's neither a helpful addition to the televised *Traken* tale, nor an original departure. If *Doctor Who* needed a prequel to *The Keeper of Traken*, then this fits the bill admirably. It didn't, of course, but since *Primeval* was so determined to supply one anyway, its greatest failing is that the delight triggered by its Part One location revelation isn't repeated elsewhere. DAVE OWEN

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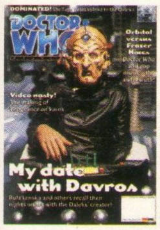

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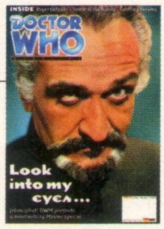

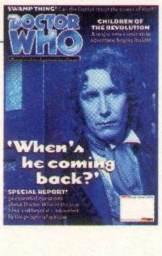

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It's the end, but ...

by **The Watcher**

So, how did you find the Harry Potter movie? I loved it. Notwithstanding a couple of intrusive Americanisms (Professor McGonagall's unexpected deployment of the Stateside definition of 'momentarily' was so jarring that one wonders why Maggie Smith agreed to say it – it's Alec Guinness' fabled 'gotten' controversy from *Star Wars* all over again), I absolutely adored every minute. The kids were great, the art direction was great, the music was great, the guest cast was fabulous. I think Mr Lucas had better watch out; there's a new franchise in town.

Given that the majority of *Harry Potter and the Philosopher's Stone*'s cast are middle-aged Brits, it did come as a mild disappointment to discover that remarkably few players had been fielded from the wonderful world of *Doctor Who*. In fact, I can think of only two: John Cleese (whose role as Nearly Headless Nick was about as substantial as his cameo in *City of Death*), and Elizabeth Spriggs (whose appearance as The Fat Lady, guarding a door in a mysterious turret, brought back fond memories of *Paradise Towers*). And so, coming home from the cinema, my companion and I embarked upon one of our favourite parlour games: the Whovian equivalent of Fantasy Football, in which a nominated play, film or TV series is re-cast entirely with *Doctor Who* regulars past and present.

Imagine Harry Potter re-cast with Doctor Who regulars ...

It's a flexible game, working just as well for *EastEnders* as for the plays of Shakespeare. The perfect *Doctor Who* Hamlet, for example, might star Paul McGann as the irresolute Dane, with Jon Pertwee as his father's ghost ("Murder motht foul, ath in the betht it ith ..."), and who better than Roger Delgado to portray the wicked Claudius, partnered by Jacqueline Hill in full battle-dress as a formidable Gertrude? Mark Strickson would make a suitably hot-blooded Laertes, with William Hartnell a splendid Polonius ("Neither a borrower nor a ... hmmm ... yes, my boy! Since Verity is the soul of wit, I shall be brief – will you go walk, my lord? I'm not a mountain goat, and I prefer walking to any day! And I hate climbing!"). Colin Baker would offer a histrionic Player King and Nicholas Courtney a militaristic Fortinbras, while a shaven-headed Nicola Bryant might lend a new twist to Ophelia's mad scene. John Leeson and David Brierley could team up as Rosencrantz and Guildenstern. And I think perhaps Sylvester McCoy as the gravedigger ("He that is mad and sent into England").

You can of course extend the game to include the production crew; I'd like my Hamlet to boast an authentic early 1980s flavour, directed by Peter Grimwade in a no-holds-barred *Earthshock* stylee with script doctoring by Eric Saward. I can see it now ...

> HAMLET: O most wicked speed, to post with such dexterity to incestuous sheets!
> GERTRUDE: Well, close your eyes if it offends you.
> CLAUDIUS: I think this one they call Laertes suspects the truth of matters.

What, then, of our Harry Potter casting fantasies? Well, after some discussion, my friend and I elected to cast young Frazer Hines in the role of Harry himself, ably assisted by Mark Strickson as red-haired Ron and Bonnie Langford as bossy Hermione. For the satanic Uncle Vernon and Aunt Petunia we plumped for Colin Baker and Mary Tamm, with Matthew Waterhouse ideal in the challenging role of their loathsome offspring Dudley. The required touch of schoolmasterly gravitas immediately suggested William Russell (as he is now) as twinkling headmaster Albus Dumbledore, with a big-haired, no-nonsense Jacqueline Hill as Professor McGonagall. Nasty Severus Snape presented rather more of a challenge until, recalling his truly scary performance as Harry Sullivan's Zygon double, we found our man in Ian Marter.

Other Hogwarts regulars soon fell into place, with Elisabeth Sladen making a formidable Madam Hooch, Katy Manning a natural as enthusiastic herbalist Professor Sprout, Paul McGann a suitably lily-livered Quirrell, Jean Marsh a matronly Madam Pomfrey, and John Nathan-Turner an imperfect Hagrid in every respect. Only Jon Pertwee could do justice to Peeves the Poltergeist, while convention-goers up and down the land will already be familiar with the much-loved character of Nearly Legless Nick. Courtesy forbids me to tell you whom we cast as The Fat Lady.

Misanthropic caretaker Argus Filch offers definite possibilities for Sylvester McCoy, backed up by Kate O'Mara as his vindictive cat Mrs Norris. And in the small but crucial role of Mr Ollivander, who provides Harry with his wand, who better than Cyril Luckham, who provided the Doctor and Romana with theirs?

Having plumped for Richard Franklin as Harry's fish-eyed nemesis Draco Malfoy (backed up by Messrs Leeson and Brierley as Crabbe and Goyle), we decided to move on and cast the rest of the Harry Potter books. Peter Butterworth is an obvious Cornelius Fudge, while William Hartnell and Lalla Ward would make a sinister double-act as Malfoy's Muggle-hating parents. Louise Jameson could put her experience in Albert Square to good use in the role of Rosmerta the barmaid, while Nicola Bryant is an ideal Moaning Myrtle. John Levene would be wonderful portraying the handsome, tanned masterclass in self-esteem that is Gilderoy Lockhart, while Anneke Wills would be spot-on as loopy divination teacher Professor Trelawney. Peter Cushing, star of many a horror movie along similar lines, would make a fine Professor Lupin, while nobody could be a more convincing Sirius Black than Patrick Troughton.

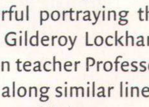
Peter Davison and Caroline John (in her *Ambassadors of Death* wig, I think) offer sterling support as Mr and Mrs Weasley, and we thought perhaps Deborah Watling and Wendy Padbury might like to step into the unusually shaped shoes of Dobby and Winky the House-Elves, leaving Jackie Lane as the Ghoul in the Attic and Tom Baker (who else?) as Mad-Eye Moody. If Yee Jee Tso is prepared to drag up as Harry's burgeoning love interest Cho Chang, then Anthony Ainley could play Karkaroff and Janet Fielding could lend her skills to the role of charming investigative journalist Rita Skeeter. And that, barring the obvious Valentine Dyall as You-Know-Who himself, is pretty much that.

Except ... remember Colin Creevey, the star-struck fanboy who follows Harry around, taking his picture at inopportune moments, asking for his autograph and generally being embarrassing?

I think I'd better get on the phone to my agent ... DWM

The Final Test

Pure mystery or pure misery? Try the Watcher's tricky quiz and decide. He has a talent to bemuse, you know ...



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2. Bert the Landlord, Griffiths, the Marshal of Atrios [pictured] and the Raston Robot?
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5. Kaftan, Lady Jennifer Buckingham, Petra Williams and Chin Lee?
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Answers to last issue's bumper Christmas Quiz can be found on page 7

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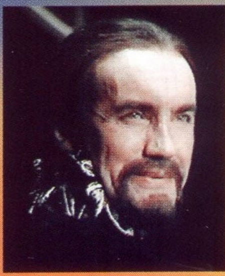

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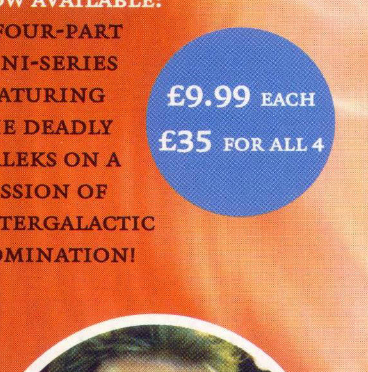

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